Kine WEEKLY

**C.E.A.
SUMMER
PROGRAMME
CONFERENCE**

Page 5

A New Note of Joy in the Movie Sky!

LAUREL & HARDY

Funnier than ever in their greatest production!

Their crazy genius against a background of laughter, love and song!

with **DENNIS KING & THELMA TODD**

"Fra Diavolo"

Trade Show **TO-NIGHT**
Prince Edward Theatre, 8.45 p.m.

(and more on next page)

Ramon NOVARRO

in

"THE BARBARIAN"

with **MYRNA LOY**

Remember the popular success of "The Sheik"? . . . Well here's the first 'Sheik' picture since talkies began . . . with Novarro at the top of his form in acting and song . . . The fans are waiting for this one!

Trade Show TO-DAY

Prince Edward Theatre, 3 p.m.

METRO-GOLDWYN-MAYER

Rental Fight Branches Solid
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Kinematograph WEEKLY

No. 1361 Thursday, May 18, 1933 Vol. 195

Columbia to Rent Own Product
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CASE FOR TAX REMISSION PLACED BEFORE M.P.s

C.E.A. Deputation

ALTERNATIVE IMPOSTS PROPOSED

SOME thirty Members of Parliament attended the meeting at the House of Commons late on Tuesday afternoon when a deputation from the C.E.A. put the case for the remission of the Entertainment tax on the cheaper seats

The proceedings were private, but it is nown, writes the *Kine.* lobby corresponent, that the deputation had an entirely ympathetic hearing, and, as a result, the roup of M.P.s intend to table an amendent which will be moved when the Comittee stage of the Finance Bill is reached, rging the Chancellor of the Exchequer to duce the tax on the cheaper seats (probly up to 6d.), and substituting a new raduated scale of duty.

The deputation was introduced by Colonel Baldwin-Webb, Conservative member for e Wrekin, Salop. Sir Arthur Shirley Benn, ho represents the Park Division of Sheleld, presided, and he was representative all parties in the House. Other members resent including, for instance, V. McEntee abour), Herbert Williams (Conservative), C. M. Gray (Conservative), Cdr. Marsden onservative) and Thomas Ormiston.

The case for the Trade was well put by James Welsh, president of the C.E.A., H. Victor Davis, W. R. Fuller (general secretary), R. S. Bromhead and Oscar Deutsch. Their arguments were put forward in very reasoned terms and greatly impressed the members.

The meeting lasted about an hour, but the M.P.s sat in private for a few minutes at the beginning and also after the deputation had left.

Alternative methods of raising money lost by a remission of the tax were discussed by the Members in coming to a decision to table the amendment. Some, it is believed, were in favour of putting a slightly higher tax on the more expensive seats, while others took the line that an increase in duty on American films coming into this country might well be imposed.

It is hoped that the efforts to induce the Chancellor of the Exchequer to reconsider his decision may be successful. Even if no alteration be made this year in the incidence of the tax, it is felt that the facts and arguments which will be put before the House of Commons will pave the way for real concessions in the 1934 Budget.

Meanwhile, the Trade may be assured that when the Committee stage of the Finance Bill is taken, which will not be for a week or two, the case against the tax will be presented to the best advantage.

The Second Reading of the Finance Bill was taken in the House of Commons yesterday (Wednesday).

LONDON LUNCH UNSPOILED BY TRADE POLITICS

Presentation to H. P. Selwyn

IN spite of the many anxious problems exhibitors are facing to-day, no political or business worries were allowed to intrude upon the atmosphere of the ncheon by which the London and Home ounties branch of the C.E.A. signalised its lf-year. On the contrary, a spirit of good llowship was the predominant feature of e very large gathering, and, led by the airman, Jack Alexander, the speakers and embers put their anxieties on one side and voted themselves to hospitality.

A feature of the lunch was the presence of pt. Bertram W. Mills, chairman of the tertainments (Licensing) Committee of e L.C.C., and Sir Henry Davenport, J.P., C., chairman of the Joint Conciliation oard. The former was obliged to leave the thering early because of other engageents, but took the occasion in the course a brief speech to express the cordial relaons which existed between the Trade and e L.C.C.

The first duty of the chairman of the anch, Jack Alexander, was to make a presntation to his predecessor, H. P. Selwyn; is consisted of a silver cigar box and a lver, the latter inscribed with the facmile signatures of the members. He relied that 21 years ago the two of them n kinemas in competition—not opposition, e was careful to explain—and the spirit of maraderie that had guided them then had ever been forgotten.

H. P. Selwyn acknowledged this gift in e of his characteristically free-and-easy eeches. He recounted, possibly as a hint other exhibitors, how he and the present airman had met periodically in those early ys to discuss what terms they were pred to pay for films. In the course of his anks to colleagues in the branch, Mr. lwyn made special reference to the uniling support he had received from the anch secretary. He indicated his appreation by handing to Arthur Taylor an graved cigarette case.

Theo Fliegelstone proposed the toast of e guests in a happy speech, in which he id tribute to the value of the friendship men like Capt. Bertram Mills and Sir enry Davenport, in whose charge was the nduct of the Joint Conciliation Board. is body, which had the supervision of the nditions of labour, had given every reason r confidence in its aim at being fair to th sides, and had earned the respect of th parties. It was only those who attended e meetings who could appreciate what his esence meant—he possessed the knowdge of Solomon, the strength of Mussolini, d the diplomacy and tact of Major Gale.

He expressed a sense of deep gratitude on half of the London and Home Counties anch for the friendly attitude shown by e official bodies with which it was in cont. James Welsh, Thomas Ormiston and R. Fuller were also present at that funcn, and to them Mr. Fliegelstone extended welcome.

Sir Henry Davenport, in his reply, appreciated the reception of the branch and the work of the Conciliation Board. Progress, he said, had been made; it might be slow, it was difficult for it to be otherwise. He feared that neither side was ready to trust an independent chairman.

As to the general trade depression, he pointed that tide turns at low water just as it does at high.

On the proposal of Thomas Ormiston, the health of the chairman was drunk with musical honours.

FOX SALES STAFF

LONDON APPOINTMENT FOR W. R. HOGGAN

W. R. Hoggan, for several years general sales manager for Paramount in Australia, has joined the Fox sales organisation as special representative attached to head office.

Late S.O. News

TRADE WIN AT TEDDINGTON

Polling took place at Teddington, Middlesex, on Tuesday, and resulted in a victory. The figures were :—

For	2,720
Against	1,809
Majority in favour	911

The district, which has an electorate of 11,700, is served by one kinema, the Savoy, the proprietors of which are N. Cohen and J. Rafer.

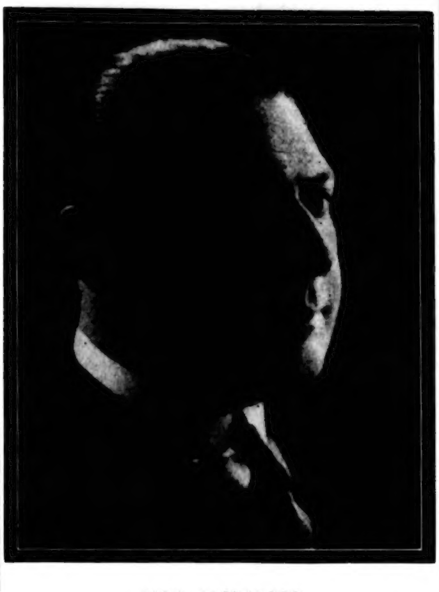
Victor Moss organised an active campaign, and canvassed extensively, but had to contend with a strong opposition. A few cars arrived to give assistance, but on the whole the Trade support was only fair.

Record Poll

The extent of the enthusiasm aroused by the contending parties may be gauged from the fact that over 50 per cent. of the electorate polled, a larger proportion of voters in any Sunday opening poll since Croydon.

A tremendous demonstration greeted the result of the poll when it was announced at 10 o'clock. Speeches were made to the jubilant crowd from the town hall by Victor Moss, who was accompanied by Mr. Rafer and Mr. O'Donnell, manager of the Savoy, Teddington.

A town's meeting will be held at Dorking on June 1.



JACK ALEXANDER
Chairman of the London and H.C. Branch

TRADE ALARM AT POSTER CONTROL

Efforts at Restriction

CERTAIN movements have been afoot, the KINE. understand, which if carried into effect might seriously limit the scope of advertising both general and for kinemas

Certain local government authorities have already passed resolutions on the subject, and opinions have been expressed that there should be some jurisdiction over the size, situation, etc., of public advertising.

The proposition does not aim at the censorship of publicity—which, of course, is more or less tacitly controlled by the billposting associations.

The supporters of the idea have instanced the incongruity of kinema advertisements adjoining places of worship, and the often unsightly appearance of a neglected advertising "station."

At the moment the matter is in abeyance, as an appeal against a Divisional Court decision is not yet heard.

This decision, made recently, held that neither a metal sheet affixed to the wall of a house nor the house itself is a hoarding under the Advertisements Regulation Act.

Orders made under the Sunday Entertainments Act in respect of the borough of Queenborough, the urban district of Wembley, and the borough of Rochester, have been approved by the House of Commons.

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FILM TRADE IN THE STATES

ARE TALKIES ON THE WANE

THE amazing suggestion is made in a Government report that the popularity in the States of talkies is merely ephemeral. This statement is made in an analysis of the American Film Industry by H. O. Chalkley, Commercial Counsellor to the British Embassy at Washington which appears in the Department of Overseas Trade publication, "Economic and Trade Conditions in the United States of America"

Of outstanding interest is the inference to be gained that the popularity of the talkie is on the wane in the United States.

The year 1932, states the report, was a very trying one for the film-producing corporations. The foreign market for their films declined by nearly two-thirds, and the home market has also been very much affected by the depressed economic conditions.

The first necessary step of reducing production costs has already been undertaken. More care is being exercised in the control of the expenditure on the films themselves, partly owing to the pressure exercised by the banks and financing corporations.

Big Salary Cuts

Salaries of the production staff experts and technicians have been reduced, and even the actors themselves have been obliged to accept cuts in their salaries varying between 10 and 30 per cent.

Producers have also now come to realise that the strenuous competition which has been in force until the present amongst the different companies must cease and distribution managed on a more friendly basis.

Even in 1930 the Industry was enjoying record earnings and the major enterprises continued to expand at a rapid pace, chiefly through the acquisition of additional theatre properties. *Mistaking the popularity of the talking picture for a permanent phenomenon, most of the companies acquired properties freely without much regard to cost or sound methods of financing.*

Efforts at Economy

The general business depression has brought reduced attendance at theatres and lower admission prices. The motion picture production companies have sought, with substantial success, to reduce their expenses through radial economies, but they have not had similar success with the financial charges which were assumed during the expansion period. Real estate mortgages, lease rentals and bond issues had been assumed on a lavish scale. The dual phenomena of dwindling income and heavy fixed financial charges are now making necessary drastic steps to reduce the latter, regardless of the success encountered in cutting operating expenses.

Pending Mergers

Many reports are current of mergers amongst the producing companies, and two of the largest concerns went into receiverships in the early part of 1933. There will no doubt be mergers during 1933, but it is not expected that there will be many.

Super-Productions

Curiously enough, 1933 has started with a series of super-productions costing between 600,000 dollars and 1,000,000 dollars to produce. This apparent anomaly is due to the fact that the producers realise that the decline in box-office receipts must be combated by a better type of production, and that the names of the stars playing in the production are not of themselves sufficient nowadays to attract a steady public.

The films produced, if good, which the majority are, earn money, but the proceeds in the case of those major studios owning or operating chains of theatres is swallowed up by losses incurred by such operations.

Contraction Abroad

The contraction of foreign markets has very much affected the film Industry. As a result very great care is being given to the production of films especially suitable to the foreign markets as opposed to the past practice of shipping the current American type of production abroad.

The restriction in the foreign markets is due in most European countries to the quota system employed in those countries in favour of local production. Restriction in England at present is comparatively small, but the American producers are beginning to feel the competition of English-produced films, not only in England, but all over the Empire. It is admitted amongst the producers that the Empire is the best of the remaining markets for their productions.

KINEMATOGRAPH WEEKLY

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THE TAX AMENDMENTS

To persuade a sympathetic group of M.P.s to table an amendment to the Finance Act so as to provide for relief of Entertainment Tax on the cheaper seats is, of course, good business. We are glad that the energetic committee of the C.E.A. which is charged with the enlightenment of our legislators on this matter have got thus far, but quite frankly while we hope for the best we realise we must be prepared for the worst.

No effort to arouse an appreciation of the unfair burden carried by the Trade is wasted, and if only the thirty or so members who met the C.E.A. men on Tuesday evening are converted we have, at least, achieved something. They can hardly plead ignorance now, at all events. Nor can the very considerable number of M.P.s who have been tackled on the subject in their own constituencies.

Their amendment will focus attention on the subject, and we know that the House as a whole will have to admit that the kinema exhibitor has a strong case. But for the time being it is only the education of Parliament that is proceeding; it is hardly wise to count upon the acquiescence of a Chancellor who, we know, is turning anxiously in every direction to find means of raising more, and not less, in his taxation schemes.

A proposal, raised in Tuesday evening's discussion, to put a higher tax on film imports is distinctly not helpful. Any alteration in this direction can only have one effect—to raise the price of films to the exhibitor. It could in no way atone for the possible increase in cheap admissions which a concession in the tax might bring about. In fact, we so badly need some practical method of bringing rentals down that any move in the opposite direction should be resisted.

If the other suggestion, that of adjusting the tax on the higher-priced seats to balance loss caused by relief on the cheaper ones, could be brought into operation, every man in the Trade would rejoice, and on this proposal we trust the Parliamentary supporters of the Trade will concentrate.

THE APPEAL OF THE TALKIE

As an indication of the way in which a completely accurate set of facts can be read into a misleading conclusion we direct attention to the report, summarised in another column, of the British Commercial Counsellor at Washington.

Basing his conclusions on the general depression in the States, reflected very vividly, of course, in the returns of kinema attendances, this gentleman refers to the "mistake" the film companies have made in treating the popularity of the talking picture as a permanent phenomenon.

If he will think what unemployment and confused finance have meant to such a highly sensitive indicator as the kinema box office he will have quite enough to account for the present position, without finding it necessary to suggest that the talking picture has lost its hold.

The real fact is, we believe, that in the States depression has struck such a blow at the public—far less stable than our own—that there is no need to seek further for any falling off in any business. There is a good deal of useful information in the report in question, but some of the conclusions arrived at certainly need to be accepted with reservation.

A London Hollywood Colony

by P. L. Mannock

The recent advent of first rate American film artistes has brought with it fresh possibilities for British Studios, and the present position is examined by the KINE. Studio correspondent in the following article.

No special attention seems to have been drawn by the Trade to the fact that, in this present month of May, 1933, British production has reached a volume hitherto unattained in the history of motion pictures.

A round couple of dozen talkies actually in the making on the floors is a happy state of things, and unprecedented. One firm alone—Gaumont-British—had more films in progress last week than any single Hollywood organisation. There are practically no idle studios, and the strain of maintaining this output, especially in preparation, is a very onerous one on executives just now.

If I were asked to note the main difference between our films of 1932 and those of 1933, I should say—the increasing proportion of famous Hollywood personalities who are appearing in our current subjects. In the most successful years of our silent films it was unusual for Americans to be lured into playing in them. Two stars per annum was about the average.

Since this year started we have begun films which have had in their casts more and more Hollywood names. At least a dozen have arrived to work in London.

Is this a good sign? And how does it come about?

Undoubtedly it is a good sign. The freer the interchange of actors and directors between nations the better; and America has, in all conscience, taken plenty of our actors. Indeed, I would relax many of the restrictions that at present hamper players' freedom to work in countries other than their own. Insularity in this regard, in view of the deliberate making of pictures for the entire English-speaking market, is futile.

It would be an excellent thing if we had a Hollywood colony in London, corresponding to the British colony in Hollywood, though necessarily more transitory in its personnel.

One of the standing jokes of British production used to be the mania for engaging the "has-beens" of Hollywood at salaries bigger than those they enjoyed in their zenith. Happily, this superstition seems to be largely exploded, and most of our visiting players are live, popular propositions, and not the "once-greats," who regard British studios as a refuge for faded careers.

It is fair to assume they will strengthen our pictures; but it would be a cardinal error to rely on their names for putting over the pictures, either here or in the States. For stars' names mean less now than they have ever done. There has been, in fact, a suggestion that British International is embarking on a new intensive policy of American names. I have a letter from John Maxwell, in which he states:

"There is no change of policy—indeed, we have no policy, and never have had. We are merely opportunists, which I think is a necessary factor in carrying on a large volume of production.

"Ascertaining that such famous stars as Bebe Daniels, Constance Cummings, Sally Eilers, Thelma Todd and Ben Lyon were available to work at Elstree, we were fortunate enough to find or devise scripts which gave these brilliant artistes suitable vehicles for their individual and distinctive talents. It was a pleasure to us that we were able to provide adequate opportunities for these world-famous stars in the normal course of the production schedule of our organisation, without disturbing the 'tenor of our way.'"

JOHN MAXWELL
(head of B.I.P. Studios)

The securing of good players is far more of a practicable proposition than it used to be, for a variety of reasons.

Fewer films are made in Hollywood. This means fewer contract players. Heavy cuts in salaries, following the recent financial crisis, have abolished, perhaps for ever, the fantastic sums paid to a few, and reduced most of the others to a level on which we can fairly compete for the first time in history.

The extent of our production, and the greater sums now spent on individual pictures, makes a handsome salary to a real Hollywood personality a feasible, and even an economical, policy. There is also the knowledge that our technical resources are first class, which persuades these players; and—quite a factor—more than one organisation in London engaged in selling Americans in California to British studios.

Broadly, all this is to the good. It has, at the same time, its perils. Bad bargains are still apt to be made, and this applies to both sides. Absurd, costly engagements of unsuitable artistes are made; and, conversely, there is still far more risk for a player of an indifferent production in this country than there is in Hollywood. We still have the type of film promoter who really thinks that a box-office name is a substitute for good production values. Such mentalities are a danger to the Industry and fatal to the very box-office names on which they rely

LONG SHOTS

The New Regent Chain—Columbia Rumours—Ernest Torrence Dead—South African Visitors.

RALPH BROMHEAD

The Trade will watch with interest the progress of R. S. Bromhead in establishing his new exhibitor organisation, which, under the title of the Regent Circuit, Ltd., will operate from Heddon House, Regent Street. Although the full list of theatres to be acquired has yet to be definitely settled, it is understood that Mr. Bromhead will control some twenty-five theatres formerly run by A.B.C.

In his capacity of assistant general manager of A.B.C., and previously as controller of the original Gaumont-British circuit, Mr. Bromhead has proved his capacity of organisation, and he is well fitted to apply his wide knowledge of the Industry to the special requirements of the theatres comprising the Regent circuit.

As a negotiator and administrator, Mr. Bromhead has proved himself possessed of clear vision and tact, qualities which were particularly useful in the role he has undertaken in various Sunday opening and anti-tax campaigns. These, coupled with his youth and ambitions, should go far to putting his family name again to the forefront in Trade policies.

Dame Rumour has been running up and down Wardour Street this week appointing all sorts of people to offices in the new Columbia distributing organisation. I can state with confidence that there have been no appointments made yet, though, as might be expected, Joe Friedman will be managing director of the English company.

There will be no further announcements made, I gather, until Harry Cohn arrives towards the end of June, and until four or five films have been received there will be no Trade shows arranged by the company.

It seems impossible to believe that the huge genial Ernest Torrence is no more. The passing of this magnificent actor in New York this week was not unexpected, however, as his illness gave little cause for hope three weeks ago.

The most famous of Scottish actors was on a trip home, and it was his intention to make his first British film during his visit. He had just completed "I Cover the Waterfront" in Hollywood. An unforgettable artiste, who dominated every film in which he appeared since "Tol'able David" and "The Covered Wagon," his loss robs the screen of an outstanding personality and filmland of a delightful companion.

Yesterday Victor McLaglen, after nine years' absence, landed at Southampton from the *Aquitania*. The former London boxer, whose tough roles have become an institution, is to play in his first British talkie, "Dick Turpin," for John Stafford Productions; but is taking a brief holiday first.

Beliefs that the Fox Film Corporation will undertake the production of films at Joinville are strengthened by the statement in France that Clayton Sheehan and R. T. Kane are visiting Paris and will confer with Erich Pommer there previous to announcing plans. My Paris correspondent, Ed. G. Kendrew, tells me this.

I. W. Schlesinger, chairman of African Theatres, Ltd., arrived in England on Monday on the *Winchester Castle*. He is accompanied by his wife and son. J. Ochberg, one of the African Consolidated directors, was also a passenger.

The Indian film, "Karma," which has evoked such wide admiration for its graceful and beautiful star, Devika Rani, is being distributed throughout the United Kingdom by International Productions, 101, Wardour Street, the company controlled by Graham Hewitt. I may have some further details of the company's distribution plans shortly.

From Littlehampton, where she is building up after her recent operation, comes a cheery card from Billie Bristow, who expresses the hope to be back on the active list in about a fortnight. She confesses that recuperation is a slow job, and, while the Trade will be glad to see her back again, her job is to be content to make haste slowly.

Sidney Myers, of British Lion, tells me that the hire of the company's private theatre at 76, Wardour Street, is reduced to four shillings a reel, and is available at any time of day or evening. It is a comfy little theatre, and first-class projection, sound reproduction and service are assured.

The Emir of Katsina, with his two wondering sons, have provided the national Press with many interesting pictures. Not the least engaging of these were those of the children listening to their own voices as recorded by British Paramount News.

It was characteristic of them, too, that they wanted to see for a second time the Radio picture, "King Kong," at the Coliseum. To the youngsters "Kong" became a real character, and his exploits were greeted with shouts of joy and waving of arms.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

CLAYTON SHEEHAN and Robert Kane have sailed for Europe on the "Washington," and George Arliss on the "Bremen."

KANE IS SUING Paramount for a settlement of his contract.

ERNEST TORRENCE, who had planned a trip to England, died on Monday in New York, where he had been taken ill a short time ago.

B. P. FINEMAN will resume production as an independent. "Dangerous Corners" will be his first picture.

JOHN ADOLFI died on Saturday while on a hunting trip in British Columbia.

UPS AND DOWNS OF SUNDAY CAMPAIGN

DANGERS OF TRADE APATHY

THE UXBRIDGE POLL

IN the two districts which polled on Saturday it was noticeable that the organisers were somewhat hampered in their efforts owing to the lack of transport facilities. The Trade's help in this direction in the past has so greatly aided exhibitors that it is hoped that the assistance so readily given previously will be continued in subsequent polls.

An appeal for cars and helpers is made by the Uxbridge Sunday Films Association for the polling which takes place on Saturday, May 20. The district is large and scattered, and many helpers are needed. They should report to D. A. Abrahams, 25, Shaftesbury Avenue, or to the Uxbridge Sunday Films Association, 196, High Street, Uxbridge, Middlesex.

Win at Yiewsley

The poll at Yiewsley and West Drayton, which took place on Saturday, resulted in another victory for the Sunday opening advocates. There was a fairly high attendance at the polling booths, and the following figures show about a two to one majority.

For	1,630
Against	890
Majority in favour ...	740

Victor Moss, who is also running the Teddington campaign, had extensively publicised and canvassed this area for Hancock Bros., who own the Marlborough, and had to contend with a very active opposition. Useful support was given by the Trade.

Big Defeat at New Barnet

A defeat has to be recorded in the New Barnet poll, which also took place on Saturday. The figures returned were:

For	974
Against	2,324
Majority against ...	1,350

Joseph E. Moore, of the Picture Theatre, organised a good campaign, but had to contend with a strong and enthusiastic opposition. Unfortunately the polling date clashed with the Yiewsley poll, and the Trade's car support was thus divided.

Protest Against Conditions

Acton Sunday Kinemas Association are protesting to the Middlesex County Council against the Licensing Committee's recommendation to impose conditions and restrictions for Sunday opening which differ from those in force in London.

Mitcham Surprise

There was a surprise move on Monday for a Sunday poll at Mitcham, Surrey.

Leaders of the churches and chapels in the district who demanded a poll recently abandoned their demand when it was pointed out that it would cost the rates about £200.

A requisition was handed on Monday to the Clerk of the Council from 30 residents in Gaston Road area demanding a poll, but as these were insufficient, no poll will be held

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Wallasey Test

Appeal to Northern Exhibitors

Thursday next, May 25, will be a critical day for Wallasey showmen, since it is upon the success or failure of their and their supporters' efforts that the fate of Sunday opening on Merseyside will depend.

One thing is certain; if the electors say "No," Sunday opening at Liverpool and other Merseyside boroughs will be put back many years. On the other hand, if there is a majority for Sunday opening, then there is a prospect of Liverpool benefiting.

There are in Wallasey 47,000 local government electors entitled to vote. The problem confronting the organisers of the Sunday opening campaign is, how to get them to the polling booths. That can only be done in one way, to secure a really big poll, and that is by the provision of a large number of motor-cars.

Exhibitors north, south and east can do their colleagues at Wallasey a good turn by lending whatever rolling stock they have at their command. The poll will take place between 12 noon and 8 p.m., and R. G. Butler, of the Trocadero, New Brighton, is the transport officer.

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WHITLEY BAY FIGHT

POLLING ON JUNE 9

Opposition is being organised at Whitley Bay to the proposal of the exhibitors to seek Sunday opening. The organisation of opposition, however, has prompted the organisation of support, and there has been formed a Sunday Evening Films Association, with Lady Gregg as president.

The Vicar of St. Paul's Church, Whitley Bay, has dissociated himself from a protest against Sunday entertainments which has been made by his Church Council, and has declared himself to be in favour of opening the kinemas on Sundays.

The chairman of Whitley and Monkseaton Urban District Council, Coun. A. J. Napp, is also in favour of Sunday opening. There are four kinemas, the Playhouse, Picture House, Empire and Coliseum.

A town's meeting has been arranged tomorrow (Friday) and the poll will take place on June 9.

EDWARD T. CARR

TEDDY CARR APPOINTED U.A. DIRECTOR

MURRAY SILVERSTONE, managing director, announces that Edward T. Carr, general sales manager, is being appointed to the board of directors of United Artists' Corporation, Ltd.

This is in keeping with the company's policy of promotion within the organisation, and in recognition of the valuable services rendered by Mr. Carr. Mr. Carr, who has thus been honoured, has been with the United Artists since its British inception eleven years ago.

Joining up as manager in their Birmingham area, he subsequently was promoted to the post of supervisor of branches. This was followed up later by his appointment to the post of general sales manager.

The new honour conferred by United Artists will be heralded by his many friends as a well-deserved tribute to a popular figure.

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COLUMBIA TO RENT OWN PRODUCT

OFFICIAL ANNOUNCEMENT

The announcement exclusively made in the *Kine.* last week that a change was contemplated in the distribution of Columbia products is officially confirmed.

The termination of the existing agreement between United Artists and Columbia has now been officially announced by Murray Silverstone and Joseph Friedman, in a joint statement. The present arrangement will terminate by mutual agreement at the conclusion of Columbia's 1932-1933 programme.

This decision has been arrived at by the firms concerned, in view of the growth of United Artists' own activities, culminating in the largest schedule of product which has been announced since the inception of the Corporation, and by Columbia Pictures because of the natural development on their part, in view of their increased programme of production activities, to deal direct with exhibitors.

The friendliest of relationships that has existed between the two companies both here and elsewhere will continue as heretofore as is evidenced by the fact that United Artists will still distribute Columbia product in different parts of the world, as well as continuing with the distribution in this country of all Columbia product already delivered and the balance of the 1932-1933 programme still to be delivered.

Harry Cohn's Visit

It is understood that Harry Cohn, president of Columbia, is sailing for Europe on May 25. After a trip to Italy he will visit London to confer with Joe Friedman and Gilbert Miller.

In addition to making arrangements for distribution of the Columbia product, which will start in September, the subject of British production will be discussed.

◆

ALHAMBRA SALE COMPLETED

Negotiations for the sale of the Alhambra have now been completed, and a palace of entertainment is to be built. The purchasers are the Premier New Century Syndicate, Ltd., and the price of the freehold and adjoining property is stated to be £400,000.

Edward A. Stone, who was responsible for the Astoria, Charing Cross Road, and the other Astorias, is the architect for the new building, which will include a mammoth sports stadium, restaurants, and a solarium.

The Alhambra will continue as a talkie theatre for some weeks yet, as demolition is not expected to begin until the syndicate secures possession in July or August.

PARAMOUNT EXECUTIVE CHANGES

Following the resignation of J. H. Seidelman as Vice-President and Acting Manager of Paramount International Corporation, E. E. Shauer, general manager of the Corporation, has appointed John W. Hicks, jun., as acting manager. Mr. Hicks was formerly with Paramount in Australia, and later in charge of the English-speaking division of the Paramount Foreign Department.

J. H. Seidelman has been appointed special foreign representative.

George Weltner, who was formerly assistant secretary to J. H. Seidelman, has been appointed assistant manager of Paramount International Corporation.

THE SUMMER CONFERENCE

Official Programme

ONLY FOUR PAPERS SCHEDULED

DETAILS are now available of the programme of the C.E.A. Summer Conference at Glasgow, from June 19 to 23. Only four papers will be delivered, two of the speakers being outside the Industry, and speaking from the point of view of the public. These are Sir Charles Cleland, K.B.E., M.V.O., J.P., LL.D. and the Very Rev. J. Harry Miller, D.D. Simon Rowson and H. Victor Davis will deal with trade matters.

The programme is as follows:—

Monday, June 19, McLellan Galleries.

7.30 p.m.—Reception by the Scottish branch (chairman, T. Ormiston, C.B.E., M.P.), to the delegates and members of the Trade.

Tuesday, June 20, McLellan Galleries.

10.30 a.m.—Opening of Trade Exhibition by the Rt. Hon. the Lord Provost of Glasgow (Alexander B. Swan, Esq.).

11 a.m.—McLellan Galleries. General Council meeting.

3 p.m.—Secretaries' Conference at the Central Station Hotel.

7.30 p.m.—Conference Banquet, followed by a dance, at the Grosvenor Restaurant, Gordon Street, Glasgow. Tickets 15s. each, exclusive of wines and cigars.

Wednesday, June 21, McLellan Galleries.

10.30 a.m.—Civic welcome by the Rt. Hon. the Lord Provost of Glasgow.

Paper by the Very Rev. J. Harry Miller, D.D. (Ex-Moderator of the United Free Church of Scotland).

Paper by H. Victor Davis, Esq., on "Exhibitors' Difficulties during Depressed Times."

NOTE.—*Arrangements have been made to continue this session until 2 p.m. Will those attending kindly note, so that they can inform their hotels of their return for lunch after 2 o'clock?*

4.30 p.m.—Reception at the City Chambers by invitation of the Rt. Hon. the Lord Provost of Glasgow and the Corporation of Glasgow.

Evening.—Free to visit Trade Exhibition.

Thursday, June 22, McLellan Galleries.

10.30 a.m.—Paper by Sir Charles Cleland, K.B.E., M.V.O., J.P., LL.D., on "The Value of the Film Institute to the Public and to the Trade."

Paper by S. Rowson, Esq., M.Sc., on 'A Five-Year Plan for the Film Industry."

1 p.m.—Luncheon at the Grosvenor Restaurant, Gordon Street, Glasgow. Tickets 5s. each, exclusive of wines. Presentation to R. E. Richards, Esq., immediate past-president.

3 p.m.—Outing to Edinburgh. The party travel by special train from Central Station, Glasgow, arriving at Princes Street Station, Edinburgh. 'Buses will meet this train and the party will be conveyed *via* Princes Street to the Palace of Holyrood, passing on the way the National Galleries and the Scott Monument. Leaving Holyrood they will then proceed by the "Royal Mile" to the Castle, passing St. Giles' Cathedral and the Parliament House. *En route* such other places of interest as John Knox's house and the site of the old Tolbooth (Heart of Midlothian) will be viewed. At the castle a visit will be paid to the shrine "the Scottish National War Memorial."

By invitation of the Edinburgh Section, C.E.A. (chairman, A. S. Albin), tea will be served, after which visitors will be free to return to Glasgow at their convenience. If so desired there will be time to visit the Forth Bridge or other places of interest. Tickets 5s.

Friday, June 23.

10.15 a.m.—Trip on the Firth of Clyde. The party will travel to Gourock from the Central Station. On arrival at Gourock they will embark on the L.M.S. steamer *Duchess of Hamilton*, which will be at the exclusive service of the party. Leaving Gourock the trip will be *via* Largs Channel, thence between the Cumbrae Islands to Corrie (Arran). The cruise will then be continued through Brodick Bay and Lamlash Bay and past Whiting Bay, rounding Pladda Light and sailing along the southern shore of Arran.

The steamer will then proceed through Kilbrannan Sound to the Kyles of Bute, Loch Ridden and Loch Striven, thence round Toward Point to the mouth of Loch Goil and back to Gourock, arriving there about 6 p.m. Ticket, including lunch and tea, 12s. 6d.

8 p.m.—Farewell Gathering and Dance, by courtesy of George Green, Ltd., at Green's Playhouse, Renfield Street, Glasgow. Tickets 2s. 6d., including light refreshments.

Paul Kimberley in New York

TWO FILMS WHICH IMPRESSED HIM

A Guest at the S.M.P.E. Convention

JUST returned from America, Capt. Paul Kimberley, O.B.E., stated that one of the deepest impressions he received in New York was the manner in which a huge American public at the Roxy responded to "Cavalcade."

"Despite the fact that a large number of theatres in Broadway were closed, I found it impossible," he said, "to get a seat in this giant 6,000 house for over half an hour.

"It was a Wednesday night between seven and eight, and it was impossible to get a seat. I do not remember ever seeing an audience so impressed as they were by this picture. They followed every foot of it intently, and when one remembers that it is a section of another country's history, it is remarkable.

"Another picture which impressed me greatly was the Metro film, 'Gabriel Over the White House.' It deals with subjects such as disarmament, about which everybody is thinking in a most interesting way, and I think it is bound to make a great impression when screened in this country.

"It is in a way prophetic and is thought to outline President Roosevelt's policy."

Capt. Kimberley's visit coincided with the Spring Meeting of the Society of Motion Picture Engineers, to which he conveyed the best wishes of the Industry and especially the B.K.S.

The S.M.P.E. Luncheon

"There were about 150 guests at the luncheon on the opening day," Capt. Kimberley said, "and I was treated as the guest of honour. I spoke to the gathering as a representative of the Industry in Great Britain and of the British Kinematograph Society. The other guest of honour was M. A. Lightman, president of the Motion Picture Theatre Owners of America, from whom, by the way, I bear a letter of friendly wishes to the Cinematograph Exhibitors' Association. An interesting feature was the reception given to Emile Lauste, one of the pioneers of talking pictures, who received the plaudits of the gathering.

A Warm Greeting

"They gave me a very warm welcome and a greeting to the members of the B.K.S., and expressed the hope that there would be a closer association between the two bodies.

"In my speech I read extracts from Mr. Rowson's paper on 'British Influence Through the Film,' read before the British Empire Society, and these occasioned great interest."

Interest in British Efforts

The S.M.P.E. members were greatly interested in the kinematography course at the Polytechnic, and in the excellent manner in which the Trade had helped to establish the course. Views were expressed that the course being undertaken constituted a most excellent bit of work. The formation of the Film Institute found many interested questioners.

"The S.M.P.E. have, like the B.K.S., got on to the work of standardisation and have made considerable progress. Their committee have just finished their report.

"Among those sending fraternal good wishes were the President, A. N. Goldsmith, Past-president J. I. Crabtree, and J. H. Kurlander, secretary.

The Conference

"The Conference proper was divided into sections. Monday was occupied by General Sessions, one of the important papers being 'Unoccupied Motion Picture Fields,' a survey of possibilities. The Tuesday morning was occupied with Studio Problems—economies in working, sensitometric control in processing, high-power lighting, etc. The afternoon dealt with Exhibition, and covered all kinds of projection problems and reports of Projection Theory and Screen Committee. A session on Standardisation took place on Thursday, April 27.

"The exhibition held in connection with the conference was interesting, but by no means on so large a scale as that of our C.E.A. conferences."

Trailer Developments

Capt. Kimberley went on to speak of the development of the trailer business in America.

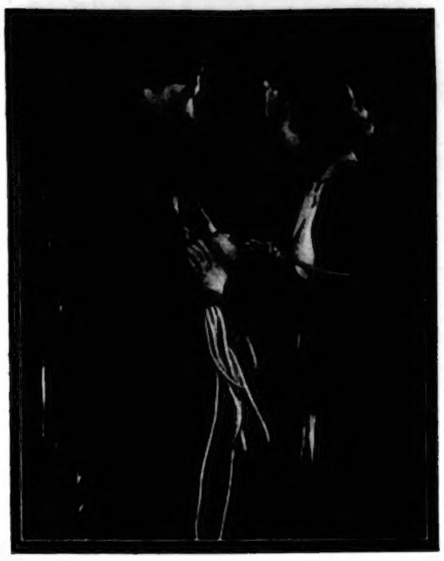
"The organisation is, I think," he said, "as perfect as it can be. There is a cooperation of the producers of films, which is simply marvellous. We have our representatives in the studios on the Coast, and immediately a picture is finished, film is sent by air mail to New York, where it is viewed by the publicity chiefs connected with the company and our own staffs.

"When this has been agreed, the trailer is made, and it frequently happens that we receive copies of trailers in this country before the actual films are received by the branch offices of the companies over here.

"That excellent co-operation is being repeated in this country, and Nelson Robins and the rest of the officials in America are very pleased with our organisation in this country."

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., May 18 and Wed., May 24



Stuart Erwin and Verna Hillie in UNDER THE TONTO RIM (Paramount)

Thursday

The Barbarian (*M-G-M*)

Prince Edward Theatre. 3 p.m.

"The Barbarian" offers Novarro an ideal rôle, that of a romantic Egyptian dragoman. Myrna Loy appears as a beautiful young Anglo-Egyptian with whom Novarro falls in love. The supporting cast includes Reginald Denny, C. Aubrey Smith and Louise Closser Hale. Sam Wood directed.

The picture is a romantic comedy drama set upon the banks of the Nile and in the desert. It is a film that will do much to enhance Novarro's already tremendous popularity. The song the star sings, "Love Songs of the Nile," promises to be as popular a favourite as "The Pagan Love Song," which first introduced Novarro's voice to the screen.

The story opens in a light comedy vein which affords Novarro ample opportunities to display his whimsical humour. Later he blossoms out as a great romantic actor in his love scenes with Myrna Loy.

Fra Diavolo (*M-G-M*)

Prince Edward Theatre. 8.45 p.m.

"Fra Diavolo" is adapted to the screen from the famous comedy opera of the same name. This subject marks a new departure in Laurel and Hardy productions, having in addition to the comedy a musical background in which Dennis King is given plenty of opportunities for exercising the voice that proved such a hit in "The Vagabond King." Thelma Todd is the leading lady, and a long list of well-known names appear in the supporting rôles. These include James Finlayson, as a very grand lord, and Henry Armetta as an excitable innkeeper.

The new Hal Roach discovery, Lucille Brown, sings and acts charmingly, while the whole production and settings are on a lavish and spectacular scale. "Fra Diavolo" is based on Auber's musical operetta, has much of the charming original music and many catchy songs, besides the inimitable humour of Laurel and Hardy at their best.

It is undoubtedly the most ambitious production in the career of the famous comedy pair, and was produced and directed by Hal Roach in person.

Friday

Under the Tonto Rim (*Paramount*)

Carlton. 10.30 a.m.

"Under the Tonto Rim," from Zane Grey's famous story, is a dramatic comedy laid in a Western setting. It contains all the fast action and thrilling situations that go along with a successful Western picture, and in addition it has Stuart Erwin, in a humorous dramatic rôle that fits him like a glove. He appears as Tonto Kid, a simple, bashful boy who is undeservedly given the title of a desperado. How he becomes a "fighting fool" and wins the girl with his courage and his fists—are elements which will appeal to any audience. The supporting cast includes Fred Kohler, Raymond Hatton, Fuzzy Knight, Verna Hillie, George Barbier and John Lodge. Henry Hathaway directed.

"The Human Fish," a Paramount Mack Sennett comedy of baths and bathers, featuring Helen Madison and Marjorie Beebe, will also be shown on Friday morning.

Reform Girl (*P.D.C.*)

Phoenix Theatre. 11 a.m.

The *modus operandi* of the whispering campaign, the pre-election frame-up and other means employed by unscrupulous politicians to break an opposing party's candidate, is tellingly exposed in "Reform Girl."

When a straw vote indicates that the whispering campaign, directed against Senator Putnam, crusader against political corruption, has failed, Kellar, the city's crooked "boss," arranges the release of a pretty and clever blonde, serving a term for blackmail, and hires her to impersonate the Senator's daughter, kidnapped in infancy. She is received into the family and proceeds to sound the Senator's associates and search his private papers for some traces of scandal. But the Senator has lived a blameless life and her search proves fruitless. Driven to desperation by the approach of the election, Kellar uses the girl as a decoy to lure Putnam to a notorious resort, where he is trapped in a sensational raid. Public admiration turns abruptly to public indignation, and then to ridicule.

The film also reveals the manner in which a courageous public official proceeds in such circumstances—how he arranges to meet his public face to face and answer its charges, its jeers and its catcalls.

Noel Francis, who recently scored in "I Am a Fugitive From a Chain Gang," is seen in the title-rôle, while "Skeets" Gallagher, lately seen in "The Sport Parade," "The Unwritten Law," "The Phantom of Crestwood," and other film successes, has the rôle of her genial and devoted confederate. Senator Putnam is played by Hale Hamilton, and Robert Ellis is cast in the rôle of Kellar. Also in the cast are Dorothy Peterson, Stanley Smith, Ben Hendricks, Jun., and De Witt Jennings.

The Diamond Trail (*Pathe*)

Private Theatre. 11.30 a.m.

This Rex Bell vehicle tells a graphic story of Speed Morgan, a star reporter, who, assisting a racketeer at a crucial moment, is accepted as a new recruit by the gang! He is given a roving commission by his editor and the police authorities to round up the gang. The discovery of a New York reporter's badge in Speed's luggage reveals his true identity, and thence forward he holds his life in his hands—eventually handing over the gang to justice—and discovering romance for himself.

There are some remarkably interesting scenes upon life as it is lived in Nevada. One of the thrills is Speed's chase on horseback of the fleeing bandits. Speed plugs one of the rear tyres of the fast-travelling car and with his rope pulls the gangster from behind the steering wheel. The driverless car and its freight of crooks topples over the cliff.

Trailing North (*Pathe*)

Private Theatre. 4.30 p.m.

The always-popular Bob Steele is featured in "Trailing North," an exciting epic of the trackless snows, with marvellous dog-teams racing along the blinding trail, and is the intriguing story of a young ranger who tracks a killer into the frozen North, discovering in him his long-lost brother.

Torn between brotherly loyalty and a dawning love for the girl, companion of the fugitive, and his duty, he finally determines to take his brother back to justice. A desperate battle with desperado accomplices in the snow results in the death of the wanted man in defence of his ranger brother.

Possessed (*M-G-M*)

Prince Edward Theatre. 8.45 p.m.

"Possessed," in which Joan Crawford and Clark Gable have the leading rôles, was adapted from the Edgar Selwyn stage success, "The Mirage." Wallace Ford, Skeets Gallagher, Frank Conroy, Marjorie White, John Miljan and Clara Blandick are important members of the supporting cast. The picture was directed by Clarence Brown, who was responsible for the success of most of Garbo's vehicles.

The plot concerns a factory girl who longs for wealth and admiration and finds both in the person of Clark Gable, only to give them up when she learns that she is standing in the way of his political success. A further attraction of "Possessed" is the singing on the part of Miss Crawford of "How Long Will It Last?" written by Max Lief and Joe Meyer.

Monday

West of Singapore (*Butcher*)

Phœnix Theatre. 3 p.m.

Betty Compson makes a sensational return to the screen in the latest Butcher offering, "West of Singapore," as a fascinating woman who plays havoc with the affections of the men stationed at a settlement on the Malay Coast. She is supported by Tom Douglas, the young actor as well known in England as in the States, as a youngster fresh out from home who falls a victim to the siren's blandishments. The story of their association is one of primitive passions and jealousies played out under the tropic sun, and rising to a climax as poignant as it is thrilling. The supporting cast includes Weddon Heyburn and Margaret Lindsay.

Loyalties (*A.B.F.D.*)

Cambridge Theatre. 8.45 p.m.

Produced by Basil Dean, "Loyalties," one of the most successful of the Galsworthy plays, is essentially timely in a theme which is a vivid exposition of racial prejudices. Added to which the intriguing dialogue of the play combines, with its tense situations and a title which has become almost a household word, to make A.B.F.D.'s initial offering of outstanding showmanshp appeal.

One of the most important casts ever seen in a British picture was assembled by Mr. Dean for this A.T.P. production. The chief protagonists of the play are acted by Basil Rathbone, as the Jew, with Miles Mander as his opponent. Joan Wyndham, Heather Thatcher, Philip Strange, Cecily Byrne, Alan Napier, Athole Stewart and Algernon West are also in the cast.

Tuesday

The Constant Woman (*Gaumont Ideal*)

New Gallery. 3 p.m.

The featured players in this strongly dramatic subject are Conrad Nagel and Leila Hyams, with an excellent supporting cast, including Claire Windsor, Fred Kohler and Tommy Conlon. The story concerns a troupe of strolling players. When the leading lady, whose husband runs the troupe, receives an offer of a starring rôle in a Broadway show, she accepts. Later, the husband pays a surprise visit to his wife's flat, only to learn that the night before she had been fatally injured in a fire. He finds letters which establish his wife's infidelity.

There is, of course, another girl in the troupe who mothers the boy, takes charge of the company when the distraught husband takes to drink as a solace, and ultimately brings about his regeneration. The film comes to a thrilling climax with a fire at a circus, a remarkably staged spectacle, for which one of America's leading circuses provide the correct atmosphere. A particularly breath-taking scene is the escape of a tiger, its attack on the heroine, and its death at the hands of a circus employee

The Phantom Broadcast (*Pathe*)

Phoenix Theatre. 3 p.m.

A blend of the exciting, the romantic, and the unusual, appears in "The Phantom Broadcast," which introduces Grant Murdock, a handsome, self-centred "crooner," idol of radio fans, as a fascinating yet unscrupulous artiste whose marvellous voice that intrigues the wireless fans is that of his accompanist, Norman Wilder (Ralph Forbes). Wilder, though handsome of feature, is doomed to obscurity, for his magnificent voice and ability are housed in a crippled body.

All might have been well, but for the fact that Murdock threatened the happiness of a woman who is dear to the heart of Wilder. Murdock finds retribution, and Wilder is suspected of the murder. But there is an amazing twist in the picture. Following the broadcast news of the tragedy, radio fans are amazed to hear what they believe is Murdock's voice, singing "Out Where the Moonbeams Greet the Morning"—Grant Murdock's very own song—with Murdock in his own apartment, cold and still!

The scenes of a modern broadcasting station will have a tremendous appeal for wireless listeners, and the novelty, topicality and a stirring heart interest, with the songs, make it of tremendous appeal. The cast includes Ralph Forbes, Vivienne Osborne, Paul Page, Gail Patrick and Arnold Gray.

Summer Lightning (*U.A.*)

Cambridge Theatre. 8.45 p.m.

The second of the United Artists films produced at the British and Dominion Studios for world-wide distribution, "Summer Lightning," starring Ralph Lynn, is a comedy from the pen of P. G. Wodehouse, whose inimitable humour is famous on both sides of the Atlantic. Lynn appears as Hugo Carmody, secretary to Lord Emsworth, who, in love with Emsworth's ward, Millicent, conceives the idea of stealing the old man's prize pig and posing as a hero by returning the animal later, so winning Emsworth's approbation. The theft takes place without any serious trouble—but the complications which subsequently ensue from this apparently simple act of knavery are said to be uproariously funny. Suffice it to say that by a series of masterly blunders Hugo successfully achieves his plan, outwits his rivals, and marries the girl.

Ralph Morgan, Sally Blane and Victor Jory in TRICK FOR TRICK (Fox)

Vivienne Osborne and Ralph Forbes in THE PHANTOM BROADCAST (Pathe)

It seems entirely reasonable that Ralph Lynn should be chosen to bring the character of Hugo Carmody to the screen, since the kind of humour typified by the B. and D. star is absolutely Wodehousian in its essence. They both trade in absurdity; both characterise the young man whose very faux pas amount, in spite of him, and not because of him, to master strokes of genius.

Ralph Lynn is supported by an all-star cast; Millicent is played by Winifred Shotter, Lynn's partner in many screen and stage successes; Dorothy Bouchier, star of "Carnival," "The Blue Danube" and "King's Cup," appears as a chorus girl out of the hero's past; and other important parts introduce such famous character actors as Esme Percy, Horace Hodges, Helen Ferrers and Miles Malleson. The director is Maclean Rogers.

Wednesday

Trick for Trick: Send 'Em Back Half Dead (*Fox*)

Phœnix Theatre. 3 p.m.

A comedy of two magicians, who try to outdo one another in feats of magic, is depicted in "Trick for Trick." Some really mystifying feats are performed in this battle of skill, a number of them explained so that they become clear and simple.

The story is of an adventurous young man whose fiancée spends a lot of her time at the huge temple of one of the magicians. The boy mistrusts the magician and when he follows the girl to the temple is himself made the victim of many astounding mechanical tricks.

A police visit in search of a murderer, the murder of the second magician, intrigue, romance and, above all, ludicrously funny situations, all play their part in the unfolding of the story, which is said to be a triumph of technical accomplishment, directed with a great sense of humour by Hamilton MacFadden. William Cameron Menzies, one of Hollywood's technical aces and the man responsible for the symbolic effects in "Cavalcade," handled the many uncanny illusions. Ralph Morgan, Sally Blane, Victor Jory, Clifford Jones, and Willard Robertson play the leading rôles.

"Send 'Em Back Half Dead"

This is an amusing satire on jungle pictures, with Nelson Keys in the leading rôle as a film director who travels with his company into the jungle to make an "epic wild animal picture." When he gets there he finds the place overrun with film companies intent on the same object. The "wastes" have become more or less civilised, with hotels and other signs of modern efficiency.

The animals stage a revolt, and in an amusing climax turn the tables on the picture makers by planning a concerted attack on them, packing them in cages and sending them back to Hollywood! In support of the star are Ben Weldon, Polly Luce, Kenneth Kove, and the famous Hollywood "Chimps." Redd Davis directed.

Beware of Women (*First National*)

Private Theatre. 11 a.m. and 3 p.m.

"Beware of Women," which features Jack Hobbs, with Anthony Hankey, Pat Paterson and Mike Johnson, is the story of a wealthy young man-about-town whose susceptibility to the fair sex involves him in many hilarious complications.

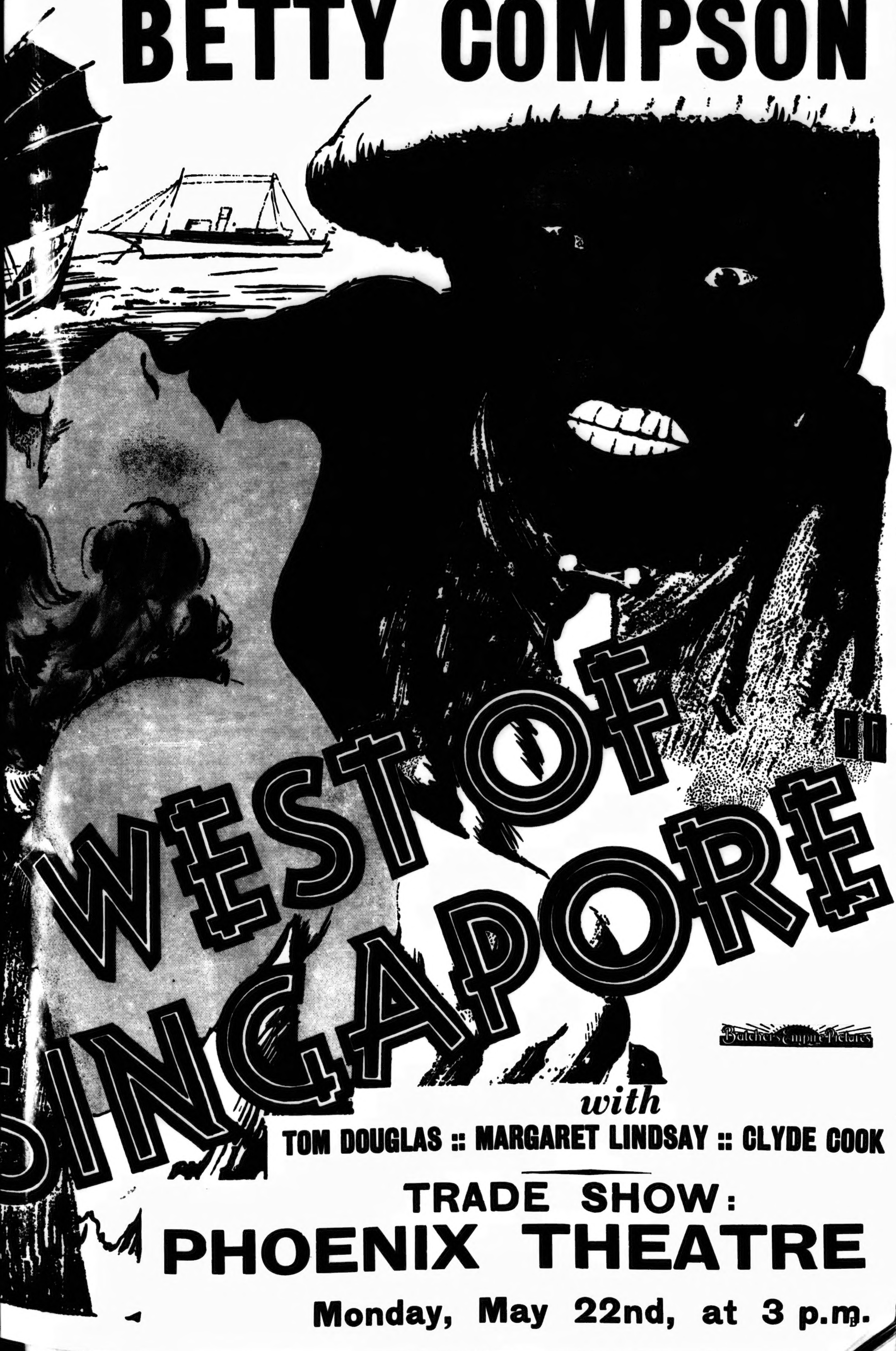
Three Men in a Boat (*A.B.F.D.*)

Cambridge Theatre. 3 p.m.

The A.T.P. screen version of Jerome K. Jerome's immortal river comedy was directed by Graham Cutts. The three men concerned in this inimitable story with its comical adventures of George, Harris and Billy—to say nothing of Montmorency, the dog, are William Austin, Edmond Breon and Billy Milton. Prominent in support are Iris March, Dave Burnaby and Griffith Humphreys. The modern screen version includes a great deal of tuneful music with some lyrics that are bound to be popular.

tcher's Film Service Ltd. presents

BETTY COMPSON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HIGH RENTAL CAMPAIGN DEVELOPMENTS

Branches' Lead to Executive

THE campaign against excessive film rentals again occupied most of the business of the General Council which met at Torquay last week. Rumours of dissension and breakaways from the attitude taken up by the Executive were emphatically denied and arrangements were made for the formation of a Propaganda Committee to spread information concerning the Birmingham proposals

ALL SQUARE ON PERCENTAGE LIMIT

AMES WELSH, at the General Council meeting which was held last week at Torquay before coming to the business on the agenda, expressed the anks of the General Council to the Devon d Cornwall Branch for the very generous d kind hospitality which the delegates ere enjoying. He personally considered at visits to the branches did a great deal good, and he was glad that such oppor- nities occurred from time to time.

ENERAL PURPOSES COMMITTEE

Report on Rentals

OUR committee has had a very full discussion on the efforts being made by the branches in the campaign against gh film rentals. Your committee recom- ends the following resolution :—

That this General Council having heard with gratification of the effective steps being taken by the branches to counter the demands of the renters for hire for uper films, expresses its appreciation of hose efforts and urges every branch to ontinue unabated the campaign.

he **PRESIDENT** stated that this was the ost important subject before the General uncil. The General Purposes Committee d expressed its satisfaction with the rk which had been done by the branches d the spirit of determination which was ing shown everywhere.

. W. **ROGERS**: This campaign came into ing in Birmingham. It has always been r experience that while a campaign is ing actively conducted we get all sorts rumours. The latest report is that Birmingham is breaking away.

e had a meeting last Monday, and we still four square on this matter in spite anything that has been said by the renters at we are divided. We have decided we ll not pay more than 40 per cent.

here are various devices suggested for t paying more than 40 per cent., so that rough different allowances the renters y still get 50 per cent. on the contract. these suggestions have been turned wn. The matter is still under discussion, t 40 per cent. is enough to pay and 50 r cent. is definitely uneconomic.

t Enough

. A. **MATHES**: In London we do not feel Birmingham resolution goes far enough. support the resolution that nobody ould pay more than 40 per cent. for those r films, but we go further and say no n should be booked at more than 40 per nt., and that is to apply immediately. ere are no loopholes for making pro rata eements—we stick to that resolution.

. **VICTOR DAVIS**: I believe we are all atly gratified at what appears to be spon- eous unity. Even in opposition houses s is apparent. I would suggest that to- y we should reiterate with all the force can the resolutions which have been me to in the various branches.

outh Wales did not limit its resolution the four films, but having them in mind, d including them, determined that in ure 40 per cent. was to be the maximum d for the biggest super offered.

want the General Council to take a very ong stand approving what has been done the branches and urging them to take a nd until these high rentals have been andoned. We are bound to be successful we stand together.

t is, of course, to the renters' interests spread tales of disunion in our ranks, t I urge exhibitors not to listen to these ries, but to realise we have come to an derstanding and trust of each other on s important question. We must continue help our branches and our branches to lp us in order to attain the victory we all nt.

oun. G. F. **McDONALD** said it was quite e that the first Birmingham resolution nfined itself to the four particular films. t the resolution now applied to every film d provision was made that they should t by any backdoor methods give larger centages. The branch was very firm inst that. They were four square with- any exceptions at all.

ajor **GALE**: I am very pleased to be able speak on this particular item, which is of the most important items we have r had on any agenda. (Major Gale then ved the resolution set out above.)

e have had a special committee in con- tion with the Entertainments Tax cam- gn and we have interested members to e frequent meetings and the propaganda been spread throughout the country. t is there any subject which warrants setting up of a committee more than , which is our very livelihood?

opaganda Wanted

here are branches which still say they not know what the Birmingham resolu- n is. Ninety per cent. of exhibitors and uits are anxious to come forward and if there is anything that can be done to make their lives easier. We should take advantage of Birmingham's resolution, although there are lots of snags.

The dishonest exhibitors we know we cannot get over. If we can only harness the loyalty we have in the association we can beat the renters. The branches should be in a position to deal with headquarters in order to deal with any points that might arise at their meetings.

A committee of propaganda should keep the flag flying until we have got victory. If not a large number of exhibitors will not be in a position in a year's time to accept an invitation to receive provincial hospitality, they will be going out of business in a very short time unless we take our coats off and fight our common foe in business—that is the renter—in regard to film hire, who takes the money to send it abroad.

Such a committee would also see there was no overlapping in the branches.

MAJOR A. O. ELLIS said some branches like Devon and Cornwall Branch were very difficult in comparison with those branches where good attendances at meetings were assured. In his case much of the propaganda had to be done by correspondence and a member would pay 50 per cent. for a film through being told by the renter's traveller that his opposition was taking it.

A Lead from the Provinces

F. W. **MORRISON**: Anyone observing the move towards limiting film rentals to 40 per cent. could not but be gratified. Usually the dynamic force has been the General Council, but in this case the branches are taking the lead, and those interested in any movement concerning the improvement of our Trade cannot but be impressed by the fact that there have never been better attended meetings nor meetings attended by men who have never stepped over the branch meeting doors before.

In every case there have been men in immediate opposition one with the other, and they have endorsed the suggestion they should combine to resist this encroachment upon our business.

If this is not an indication to the General Council that there is life and virility in the branches, I do not know what other indication the General Council wants that the members are willing and anxious to protect their interests.

One of the most pleasing features is that in the various districts five or six men have said amongst themselves after a meeting while a general resolution does not bind us if we meet together in groups and make it a condition to comply with the resolution passed by the branch, as a gentleman's agreement, there is less likelihood of breaking it.

The branches should be given a pat on the back for the magnificent lead they have given to the General Council, and this would give them some incentive to pursue the campaign to its legitimate end. We want fewer Mr. Timorouses and more Mr. Greathearts.

Coun. J. **POLLARD** said time would not permit him to say what advantage the members were already getting through hearing of the loyalty of the branches. Major Gale said the renters were doing what they could to prevent the harnessing of loyalty in the association. What had happened at Blackpool? They should fight on.

He knew of films for which 50 per cent. had been asked, and now the renters' representatives were coming with tears in their eyes and asking exhibitors to book at 33⅓ per cent. Let them continue, and instead of talking about 40 per cent. they could start talking about 33⅓ per cent. He had much pleasure in seconding Major Gale's resolution.

Co-operation

The **PRESIDENT** said a scheme such as was outlined by Major Gale would only be possible with the close co-operation of the branches. Exhibitors must realise that if they signed contracts for more than 40 per cent. they were making progress difficult.

Major Gale said he did not wish to interfere with the domestic work of the branches, but his suggestion was in the nature of a propaganda committee to inform the branches of what was happening. The experience of one branch might be very useful to another. The campaign must go on until they got what they wanted.

London's Policy

J. **ALEXANDER** said that in the London Branch they had sent members to see exhibitors who had not been present at the branch meeting, and by this means had obtained already 23 extra signatures to their statement, and they were not going to rest until they had 100 per cent. names on their list. If other branches did the same it would make the committee work much easier.

The resolution was agreed and the committee appointed.

No Support for Olympia Exhibition

Showman-Renter Condemned

Sussex Resolution on "Growing Practice"

The following resolution was put forward by the Sussex Branch :—

> That this branch deprecates the growing tendency of the executives of film renting companies taking up interests in kinemas, and in consequence depriving their former customers of their best films.

H. **SHANLEY** said he had not been at the last meeting of the Sussex Branch, but he had been instructed that the trouble had arisen through one of the renters' executives becoming a director of a kinema within the branch area, with the result that other exhibitors could not get films from the executive's renting house. This made it exceedingly difficult for the other houses.

Major A. J. **GALE** said he was against the proposition. It was foolish to pass a resolution only in regard to one firm when the same thing was happening with other houses.

H. P. **SELWYN** said he had a recollection that a resolution on this matter was already in the minutes of the General Council.

R. E. **RICHARDS**: I believe the K.R.S. deprecate this practice very much.

H. **VICTOR DAVIS** considered the best way to deal with the matter was to get the officers to call on the executives who were involved and state the great objection of exhibitors to such a practice growing.

Major **GALE** said Mr. Davis's suggestion would meet his views, and it was agreed that this method of dealing with the matter should be adopted.

◆

TAX CAMPAIGN

Amendment Prepared: Fight to Continue

The General Purposes Committee also reported as follows on the Entertainments Tax campaign :—

Your committee is glad to report that various M.P.s interested in an amendment to the Entertainments Tax are consulting together with a view to tabling an amendment to the Finance Bill. Such an amendment cannot be moved until the Finance Bill has been adopted by the House of Commons, which we understand will not be before the end of this week.

Various delegates said they had received further promises of support for the Committee stage of the Finance Bill in regard to remission of Entertainments Tax. The President said they were only too anxious to have all the help they could get, and urged the branches not to relax their efforts.

Would Tell the Public Too Much

Trade Attitude

The **GENERAL SECRETARY** reported that correspondence had taken place between the *Evening Standard* and certain of the officers regarding a film exhibition which that newspaper was planning to organise at Olympia in the autumn.

According to the provisional details circulated this exhibition would deal with the artistic and technical sides; actors would be shown undergoing film tests; the actual projection of talking films would be shown in fully equipped sound studios; lighting, photography and the process of sound recording would be demonstrated; film tests for the public would be arranged; stills of famous stars would be for sale, camera illusions would be fully revealed, etc., etc.

It was moved and seconded :—

> That the planning of such a film exhibition be not entertained.

A delegate stated that it was a matter to be deplored that so much information as to the manufacture of films was given to the public. It was unwise to let the public know too much.

Another delegate said such a resolution could only be effective if all sections agreed to withhold their support. He proposed the following resolution :—

> That we also communicate to all other sections of the industry that we have considered this matter, and do not think it is in the best interests of our business that we should support this exhibition, and if necessary we will confer with the other sections.

This was seconded and agreed.

The Home of Ship Carbons

It was moved from the chair, seconded and agreed, that a vote of thanks be passed to Chas. Champion and Co., Ltd., for the very kind hospitality extended by them to the members of the General Council who had been to see their works at Chadwell Heath in the previous month. The visit had been most interesting and the delegates who had taken advantage of the invitation had spent a most instructive afternoon.

Next Meeting

The date of the next meeting, which fell during the Summer Conference, was confirmed for Tuesday, June 20, in Glasgow.

GUARDING THE TRADE SHOW

SOUTH WALES ON DEAD-HEADS

Firm Support for Rental Fight

FILM rentals and dead-heads were the main subjects discussed at the monthly meeting of the South Wales and Monmouthshire branch on Friday. **RICHARD DOONER**, the deputy chairman, presided, in the absence of Archie Jones, who has suffered a bereavement.

The **SECRETARY** stated that he had received several replies from Cardiff exhibitors to his letter inquiring whether they required any assistance in regard to the subject of dead-heads. Replying on behalf of the Castle and Central Kinemas, Ltd., A. Andrews wrote :—

"We think that this is certainly a point upon which we want the help of the other members in support of those in Cardiff who are more directly affected. . . . What we would suggest is a joint committee (not too large) of the renters and exhibitors to consider the Trade show question and try to arrive at some understanding regarding the restriction of dead-heads."

The secretary of the Splott (Cardiff) Kinema Co., Ltd., wrote : "We are prepared to join with anybody in the prevention of the attendance of these people at Trade shows. If you have any scheme to deal with the matter we shall be glad to have particulars of it."

H. **VICTOR DAVIS**: We had this matter before the Joint Standing Committee. I may say all the renters there—and they were the chief—are definite in their opinion that the reason why so many people attend these shows that ought not to was because exhibitors gave the Trade cards away. One of them stated that he had sat in a theatre and seen every card delivered up by people who ought not to have them, and had seen that these cards had been sent to exhibitors and passed on.

That might or might not be so, but the important part was that all the renters seemed to be favourable to limiting the Trade shows to exhibitors, and one of them said he was perfectly willing to hand over his Trade show invitations to the C.E.A. branches as the Trade shows came along, under a guarantee that no one should have them but exhibitors.

That marks a very definite opinion on the side of the renters in favour of the object which we desire. I would certainly suggest that our policy to-day would be to express our gratification at the attitude the renters have adopted in this matter, and to make their views known to their branches in the various territories.

Rental Limit

In connection with the campaign against high film rentals, the **SECRETARY** reported that already 128 favourable replies had been received to the postcard inquiring whether they were prepared to abide by the regulations of the mass meeting that no more than 40 per cent. should be paid for any super-film.

The **CHAIRMAN** said there had been rumours circulated in certain subsidised sections of the Press as to dissension upon this subject, but he could assure the members that there was nothing of the kind, and that these reports had been circulated simply and solely for the purpose of breeding disloyalty.

The Birmingham branch was solid, which was very encouraging, and now they had the West of England and Devon and Cornwall anxious to co-operate with South Wales in the fight.

H. **VICTOR DAVIS** remarked that the whole movement was gaining greater force and momentum, and the reports from all quarters were distinctly in support of the campaign.

Discussion took place on the suggestion of a break figure on contracts, and a view was expressed that this was merely with the object of creating discord.

W. **BERRIMAN** (Pontypridd) eventually moved that no contract be signed that had upon it anything more than 40 per cent. That, he explained, did not alter the position of the small halls, who remained definitely as before. J. **ERNEST SPRAGUE** (Pontypridd) seconded.

The **CHAIRMAN**, in supporting, explained that there must be no little back-doors for the purpose of defeating their object. Forty per cent. had to be the maximum.

The resolution was carried, and it was decided that an early meeting of the Executive Committee should be called to deal with certain important matters in furtherance of the campaign.

Reports of the London and Torquay meetings of the General Council were given by the **CHAIRMAN** and W. **BERRIMAN**.

FILMS DISPATCHED WITHOUT CENSOR'S CERTIFICATE

North Western's Suggestions for Rental Sliding Scale

TRADE SHOW STARTING TIME

BERT MILLER

THAT the certificate of the British Board of Film Censors should form a part of every film sent out by renters, was the suggestion made at Friday's meeting of the North-Western Branch of the C.E.A.

J. **Saronie** said he had been approached by the town clerk of a place where he had a theatre with the request that before the exhibition of a film the certificate should be flashed on the screen either as part of the film or by means of a slide.

Mr. Saronie's grievance was that films were not always delivered with the certificate, and in many halls they had not the facilities for showing slides. In his opinion it was the renter's responsibility to supply films with the certificates attached. Difficulty was caused with crossovers owing to the previous run exhibitor having detached the certificate and failing to restore it.

If the certificate was not with the film and the exhibitor could not show slides, the only course open to him was to have a large card written and exhibited in front of the audience, so that everyone could see it.

G. **Dudley West** said he had taken this matter up with the general secretary, who replied there had never been any difficulty in getting certificates from the renters. There was, however, in certain parts of the country, a certain amount of laxity on the part of exhibitors in regard to the certificate.

From Frank Hill, secretary of the K.R.S., a letter was received, promising co-operation as far as possible.

The chairman (R. **Hamilton Godfrey**) thought a letter might be sent to the general secretary expressing the view that the matter was of sufficient importance to receive the attention of the Joint Committee of the C.E.A. and K.R.S. Personally, he was of the opinion that the trouble might be eased, if not met, if at all renters' offices there were stocks of certificates which could be sent out to halls requiring them by way of replacement, on request.

W. C. **Scott**: Is not this the responsibility of the K.R.S. If an exhibitor books a film, his contract is with the renter, whose duty it should be to supply the film with the censor's certificate. My contention is the exhibitor is entitled to receive the film intact and in good condition.

B. **Miller** thought that the circumstance might be met if in every film box there was a spare trailer giving the censor's certificate for use, if necessary, in the event of crossovers.

The **Chairman** then elucidated the position of the exhibitor in regard to his responsibility for the exhibition of the censor's certificate. This, he said, was a Home Office recommendation, and if local licensing authorities adopted the recommendation, then undoubtedly there was a responsibility on the exhibitor to show the certificate.

It was decided to send a resolution to the General Council urging that stocks of certificates be kept at the renters' branch offices. It is hoped that this resolution will go forward to the Joint Standing Committee of the C.E.A. and K.R.S.

Trade Show Delays

"Exhibitors who attend Trade shows for booking purposes would be glad if you would see that the times stated on the invitation cards are strictly adhered to." A communication to that effect was sent by G. **Dudley West**, secretary, to 14 Liverpool renters.

It drew the following symposium of replies:—

Wardour Films, Ltd.—"These remarks could not possibly have applied to my shows. My cards are issued for 11 o'clock, and, in every case, at three minutes to eleven, an overture is played on the organ and the Trade show immediately follows this. My complaint is that invariably the people who are late and come in after my show has commenced are exhibitors, and very often ones prominently connected with the C.E.A."

Radio.—"The complaint of the branch does not apply, as instruction had been given for shows always to commence as advertised. As two features were shown, it would be impossible to get through the programme unless a prompt start was made."

W. and F.—"Trade shows start within five minutes of advertised time. It is the majority of exhibitors who are at fault by usually turning up long after the film has started. I am sure that this is due to many renters holding up their shows until exhibitors are present."

Warner Bros.—"In practically all instances Trade shows start definitely on time or, at the very latest, within five minutes of the advertised time of starting."

Fox.—"We make it a strict rule always to commence at the advertised time."

Universal.—"Exhibitors do not attend until 11 a.m., and after this time, and it is only in deference to the genuine exhibitors that the shows are started after their advertised times."

First National.—"We always make every endeavour to start our shows punctually."

Metro-Goldwyn-Mayer.—"The prompt commencement of our local Trade shows, according to the advertised time, has always been a point adhered to by this company; a fact which, I think, has already been appreciated by your members."

Pathe, **P.D.C.**, and **Paramount Pictures** promised attention.

Rentals

The problem of exorbitant film rentals was further ventilated. Perhaps the most useful suggestion was that by W. C. **Scott**, who spoke of the desirability of rentals being adjusted according to a sliding scale.

"In the history of this association," he declared, "cases are known where members, having taken up a strong attitude on film rentals, have been penalised, but that has never been my experience. On the other hand, I have found the renters always ready to listen to common-sense, and if a businesslike proposition is put before them, they always show a willingness to consider it.

"Some of the biggest culprits on the question of high rentals are our own members. It should be realised that if we are to correct this trouble of exorbitant film hire costs there need not be 100 per cent. loyalty within the organisation, nor even 90 per cent., nor even 80 per cent."

Subsequent Runs

In the fixing of terms for the hire of films, regard must be paid to the depreciation of the film stock and also the value of the film in the light of the prior runs. Renters, on the other hand, went all out to "clean up" as much as they could out of every run. For the life of him he could not understand why the renter should "stick out" for 50 per cent. for a fifth run when the terms might be the same for the first run.

Allowance should be made for all runs after the first run. Most renters did not keep sufficient copies at their various branches. They tried to make four or five copies of a film suffice. At the Liverpool branches, for instance, when the copies came back they were handed out indiscriminately to other theatres; that did not serve the best interests of exhibitors.

The Sliding Scale

"My contention is that if the first run pays 50 per cent., then subsequent runs should pay less," exclaimed Coun. Scott, who then went on to explain the details of his sliding-scale plan. He assumed a picture which obtained 8 or 8½ marks in the C.E.A. film report a good programme picture. As things were to-day the first run to a theatre taking £400 per week might be 33 per cent., which would yield the renter the satisfactory return of £133 6s. 8d.

The second run might be taken by a £300 house, in which case, having regard to the price paid by the first run, the percentage should be 25 per cent.

Coming to the third-run hall, which he presumed would have a capacity of about £200 per week, the percentage should be 17 per cent.

The fourth-run house, he presumed, would take about £50 per week. In that case, the percentage should not be more than 10 per cent., ensuring for the renter £5 for the film, which was about on par with the values they themselves placed on films booked for a flat rental to halls of the description mentioned.

"Concerning 'supers,' I have left these outside my calculations, because I am of the opinion that they are worth a figure in relation to what you can sell them to the public for. Some are admitted money-makers, and it might pay to book them for 60 per cent."

The Small Man's Need

Having regard to the difficulties of small- and medium-sized halls, the sooner the proprietors of these got down to an economic basis the better it would be for the whole Industry. To continue to pay ruinous prices for films could not go on indefinitely, and, in fact, he dare say the sooner those who paid extravagant prices regularly went out of business the better it would be.

Personally, he could not justify 50 per cent. for any film, irrespective of the hall and of the run. Films depreciated on running value and drawing capacity immediately after the first run.

Will It Confuse?

"To-day, the bulk of exhibitors are in business for the producers, and that condition of affairs is rapidly becoming worse," said G. A. **Appleton**. "Renters tell us that if we do not pay 50 per cent., the films which we want will go to the groups. The result is that much against our business instincts we pay these exorbitant terms.

J. **Leslie Greene** said there had been a great wave of hostility against exorbitant rentals, and although he was thoroughly in accord with the object W. C. Scott sought to attain, he thought to put forward a sliding scale at this particular moment might only be to cloud the issue. The efforts of the other sections of the Trade to bring about a reduction should be given the opportunity of reaching success.

Stating it to be his personal view that they should concentrate on the line of action that was being pursued by Birmingham and other branches, the **Chairman** said there were many cases where renters had fallen away from the 50 per cent.

"Really," added the **Chairman**, "there is no need for us to talk about this matter here at all. Why not let us go about the work quietly and get it done?" He recalled that when Randolph E. Richards was president of the C.E.A. he put forward a sliding scale scheme, but the renters refused to entertain it.

Publicity Costs

"What adds to the injustice of these high percentages of 50 or 60 per cent. is that we must also pay for the publicity matter for films," said J. **Leslie Greene**. "If you pay 50 per cent. for a film you can not exploit it adequately unless you spend at least another 10 per cent. on advertising and publicity."

He contrasted with this the practice of the theatrical profession, and spoke of the generosity of the travelling managers of theatrical companies whose shows were booked on sharing terms, and who provided free bill-matter and shared advertising expenses.

The **Chairman** said that some exhibitors were in such a desperate plight that they would support anything which would give relief. They wanted some means of escape from the disaster that was bound to come, unless these extraordinarily high film rentals were modified.

A **Member**: If a man signs a contract for 50 per cent., even if his theatre is at the other end of the city, he is *your* opposition.

This member mentioned what had been done in a district where he was in charge of a hall. For five years he had a working arrangement with his opposition, and the latter always had the first choice of films. "We both benefited," he added, "and I may tell you that no renter waxed fat on us."

Enforcing Unanimity

It was mentioned earlier on in the meeting that conveners had been appointed to interview exhibitors in the various areas covered by the North Western branch to secure their signatures to the resolution promising observance of the resolution dealing with film rentals (on the lines suggested by the Birmingham resolution) passed at a previous meeting.

W. J. **Grace** thought it would be difficult to make this effective unless exhibitors were bound by a penalty.

A **Member** thought the circumstances might be met by every exhibitor agreeing, if necessary, to put on the table contracts which he had signed.

W. C. **Scott**: Our constitution does not permit the imposition of penalties. The sooner they can be brought about the better it will be.

The **Chairman** then cogently summed up the matter by saying:—"**If you cannot get a thing done without a penalty, are you ever likely to get it done with a penalty clause at the back of you? You must do something for yourselves. Do not let us forget that our own members are themselves largely to blame for paying these high rentals.**

P. **Hanmer**: Why do exhibitors always show more readiness to believe the renter before their brother exhibitors?

No definite resolution was made on W. C. **Scott**'s proposition, but during the discussion the suggestion was made that this might be an opportune time for the General Council to be asked to again consider the merits of a sliding scale of film rentals.

Carbon Discounts

It was reported to the meeting that the British carbon manufacturers were now wiping out the percentages they used to allow on the purchase of British carbons. Formerly, as much as 40 per cent. and even 50 per cent. discount was allowed.

"As from Monday, May 15, however," stated one member, "the manufacturers have banded themselves together, and with the unity that is so much desired in the exhibiting business, have said, 'We shall not allow more than 5 per cent. discount.'"

It was decided that a strong resolution be sent to the General Council, expressing a protest by the branch against the big reduction of the discounts on British carbons.

WALLASEY'S APPEAL FOR CARS

And a Trade Paper Grievance

Wallasey exhibitors are mobilising a fleet of motor-cars which they hope will carry them to success on May 25 in their campaign for Sunday kinemas.

Reporting on the town's meeting, held at Wallasey at the beginning of last week, B. Miller told the North-Western Branch at the meeting, held at Liverpool on Friday, that the result of the vote was well anticipated. The religious organisations had queues outside the hall long before the advertised time of the meeting, with the result that they packed the place.

He made an earnest appeal to exhibitors, not only in the North-Western, but also in the Manchester and West Lancashire Branches, to lend motor-cars on May 25 to carry electors to the poll.

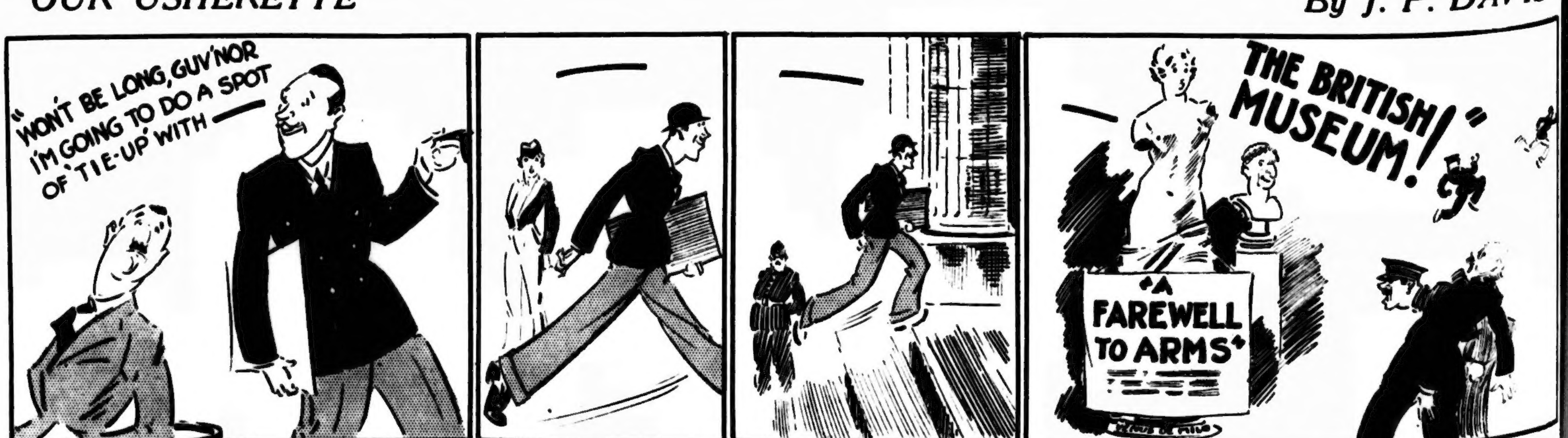
The transport officer for Wallasey exhibitors is Mr. Butler, of the Trocadero, New Brighton.

Keeping an Eye on Trade Press

Following a statement by a member questioning the accuracy of a report in a Trade paper (not the *Kine.*), the Chairman said he had had occasion in the past to complain of the habit of certain Trade papers selecting certain portions of the utterances of members and putting on big headlines, conveying a wrong impression of the result of the deliberations of the North-Western Branch. He was against the false impression caused by headlining matter which happened to be in accord with the particular policies of the paper which published it, without regard to the decisions of the meeting.

OUR USHERETTE

By J. P. DAVIS


"WON'T BE LONG, GUV'NOR I'M GOING TO DO A SPOT OF 'TIE-UP' WITH—"
THE BRITISH MUSEUM!"
"A FAREWELL TO ARMS"

PORTSMOUTH ON ITS S.O. VICTORY

DECISION ON CHARITY CONTRIBUTION

THE result of the City Council's Sunday opening decision on the previous day was received with much gratification at the monthly meeting of the Portsmouth branch on May 10. The Chairman, Coun. F. J. Spickernell, said that they had been wandering in the wilderness for many years. They had had many set-backs and disappointments, they had been attacked by the Free Church Philistines, and they had sometimes given up as hopeless, but they had at last reached the Promised Land. They were told it was a land flowing with milk and honey, but when they came to look round they would probably find that the renters had somewhat watered the milk.

So far as his own part in the campaign was concerned, his fight had not been so much on the question of Sunday opening for themselves as on the wider issue of the Freedom of the Sabbath for the man in the street, in order that they might rightly and reasonably use the Sabbath as they thought fit.

For years they had suffered from the intolerance and tyranny of a narrow religious party, but they had now been able to meet them in the street, and it had been a battle royal. He thought they could congratulate themselves on the conditions which had been passed by the Council, and they could take it as a general rule that once the Council established a thing they rarely deviated from it. They had also to thank the chairman of the Watch Committee for the very statesmanlike way in which he had introduced the matter and the fair way he dealt with it from all points of view.

C. B. Fowlie asked whether it would be necessary to have a music licence for Sunday performances, and the Chairman replied that when the Sunday opening licence was granted that carried music with it. There was no need for a separate application to the magistrates.

The vice-chairman, F. B. B. Blake, moved a special vote of thanks to the chairman for the magnificent way in which he had conducted the campaign. "I feel convinced in my own mind," he added, "that nobody else in the association would have been capable of tackling this job, and it is entirely due to our chairman that we have been successful."

J. G. Woods seconded, and the vote was carried with enthusiasm. Coun. Spickernell, in response, stated that he never liked to put his hand to a job unless he carried it through. He was glad to think that the little he had done had been appreciated.

The Contribution

Dealing with the £200 contribution to charity, the Chairman stated that it had been left to the Town Clerk, in consultation with the branch, to decide the amount to be paid by each licensee and enter that sum upon the licence.

Coun. W. E. C. Sperring moved, and Capt. E. Barry seconded, that the amount should be split up among the kinemas in proportion to the money-holding capacity of each.

This was carried, and it was agreed that the secretary (A. Daniels) should work out the figures on this basis and forward a statement of the amounts required from the various halls to the Town Clerk.

The secretary of the Trade Benevolent Fund wrote asking the branch to support an application he had sent to the City Council urging that the fund should receive some benefit from Sunday opening, and it was agreed that this should be left to the chairman.

A financial statement was presented by the secretary dealing with the cost of the campaign, and the Chairman said that their thanks were due to E. W. P. Peall and Ralph Bromhead for the very generous way they had come to the assistance of the branch. With regard to one or two cases where the halls had not paid their full contribution to the cost, it was decided that the amounts due should be regarded as outstanding debts to the branch.

Tax Support in the House

It was reported that a letter had been received from the general secretary asking the branch to pursue with the utmost vigour the entertainment tax campaign by writing to the Members of Parliament, but the Chairman said he had seen the local M.P.s and he did not think they could do anything more. "If they won't vote against the Government on the Indian policy," he added, "they won't vote against them on the entertainment tax."

A Rental Meeting

The general secretary also wrote drawing special attention to the General Council resolution on the subject of film rentals. In view, he stated, of the experience which many exhibitors were having at the present time of being asked 50 per cent. or even more for a film, the officers thought the time was particularly opportune for this question to be tackled at once.

Mr. Daniels stated that he had called a special joint meeting of the Sussex and Portsmouth branches to go into the matter, the idea of the Sussex exhibitors being that there should be a sliding scale.

A Neighbourly Contest

R. H. Ainsworth wrote stating that it was proposed that the annual joint outing of the Sussex and Portsmouth branches should be held at Hayward's Heath on July 11. This met with approval, and F. B. B. Blake was asked to act as manager of the Portsmouth cricket team.

CONFERENCE ON KINEMA LABOUR

CONDITIONS AND WAGES

N.A.T.E. Request to Portsmouth for Joint Committee on Lines of London Conciliation Board

Sally Eilers, who has been signed by B.I.P. to appear in I SPY

REPRESENTATIVES of the Portsmouth Trades Council and the N.A.T.E. waited upon the Portsmouth branch of the C.E.A. last week with the suggestion that a Joint Committee should be established, on the lines of the Conciliation Board set up in the London and Home Counties area, with the object of arriving at a mutual agreement on the subject of wages and conditions.

Coun. A. J. Pearson, the president of the Trades Council, headed the deputation, which also included Coun. S. A. Webb, local organiser of the Workers' Union, T. O'Brien, national secretary, N.A.T.E., and A. Stephens, local secretary.

The chairman of the branch, Coun. F. J. Spickernell, said they were always willing to hear the workers' point of view, and he was sure they all wished to see prosperity and happiness amongst their staffs.

He added, however, that during the recent Sunday opening campaign the exhibitors felt they had had a stab in the back. General statements were then made and published which did not get down to facts. Those statements blackguarded the association and its members, and they were only left with a very short time to correct them. Naturally, they felt very indignant about it, and they felt that they did not have a fair deal.

Coun. Pearson said he regretted that there had been some unpleasantness in the past. He was there as chairman of a Trades Council, representing 15,000 organised workers, which had pledged its moral support to the operatives who were endeavouring to fix up some form of negotiation with the association. He hoped they would be able to come to some definite understanding which would be beneficial not only to the kinematograph employers, but to the operatives and the public in general.

Seventh Day Workers

Coun. S. A. Webb said he had no intention of cutting across anything the N.A.T.E. representatives desired to say, but arising out of the Sunday opening conditions adopted by the Council he had been asked to get an assurance from the association that not only would no kinema employee be employed for more than six days a week, as laid down in those conditions, but that no other person regularly employed for six days a week should be engaged on Sundays.

The Chairman intimated that the branch were prepared to deal with that matter right away, and on the motion of F. B. B. Blake, seconded by Capt. E. A. Barry, a resolution was passed, giving the assurance asked for.

General Conditions

Mr. O'Brien then recalled that in December, 1929, the members of the branch agreed to meet the N.A.T.E. at a future date to discuss the general question of wages and conditions, with a view to securing a mutual agreement, and that that letter had been reaffirmed since.

He did not wish to say or do anything which would aggravate the complexities with which the proprietors were faced, but there were one or two points appertaining to their case on which they did not want any misunderstanding. The position in Portsmouth was identical with the position throughout the country so far as the kinema Industry was concerned, and whether they liked it or not he was bound to say that many of the troubles that beset the Industry to-day were due to the apathy and indifference of the exhibitors themselves.

'Ware Anti-Semitism!

Mr. O'Brien emphasised that the danger to the Industry was not from the Trade Union movement. "We have evidence in our office," he declared, "that a clique or caucus of very prominent Members of the House of Commons are in league with certain individuals—one of the individuals is an employee of the Government—who are actuated by anti-Semitic motives to bring about a state of affairs in the film Industry of this country as has rapidly developed in Germany to-day."

They might laugh and treat that as imagination, but he would take their minds back only twelve months ago when a similar thing was told to the German exhibitors, and they pooh-poohed the idea. This particular movement, sponsored by certain Members of the House of Commons, was actively in operation in this country to-day. They were choosing the kinema Industry as the first plank in the platform, because the kinema Industry was open to the serious exploitation of labour, more than any other in which the Jewish element had control.

"I have a copy of this month's issue of the *Fascist*, the official organ of the Fascist League," Mr. O'Brien added, "and the whole thing is reeking with anti-Semitism, directed against the film Industry. Your opposition is not coming from the N.A.T.E. or from the trade union movement in this country. It is a movement from quarters you don't know of—subtle and subterranean quarters."

Anti-T.U.?

Dealing with the trade union side of the situation, Mr. O'Brien stated that exhibitors generally had gone to extremes—within the range of decency, he admitted—to prevent trade union organisation amongst their employees. The attitude of the exhibitors generally could be summed up as one of decent avoidance of trade unionism. They had said, as the Portsmouth exhibitors had said, that they had no objection to their employees belonging to a trade union, but that if their employees did not belong to a trade union they could not be expected to force them to join—a perfectly legitimate argument in its way. But trade unionism in the kinema Industry would have to come.

A Trade Board

"The choice before the exhibitors to-day," Mr. O'Brien asserted, "is whether they will have it voluntarily, or whether they will have something forced upon them that is not from the trade unions." Only that week a question had been put before the Minister of Labour in the House of Commons, asking him whether in view of all the circumstances obtaining in the kinema Industry a Trade Board for the Industry could not be formed.

He submitted it was far better for them, as representing the staffs, and the exhibitors, representing their own businesses, mutually to determine from time to time the conditions and wages which should operate in the Industry, rather than that the matter should be dealt with by municipal or State restrictions or regulations. In seeking to avoid trade unionism they might bring upon their shoulders something which was infinitely worse.

"We are suggesting this morning," he added, "that a sub-committee of the exhibitors and ourselves be set up, something on the lines, on a restricted scale, of the Board of Conciliation in London, covering the Home Counties' branch of your organisation, which so far is functioning very well." That was a new body, but they were getting a better understanding of one another's difficulties.

If they set up that sub-committee, with a representative of the Trades Council on it as well, that body could be of a permanent character for the purpose of bringing into operation what they suggested and of hearing the difficulties of the exhibitors' side. It was only by a body of that description that they could prevent a recurrence of the difficulties and misunderstandings which were besetting them.

Coun. Pearson said that speaking from the point of view of his own industry—building—his experience of a large Conciliation Board was that it had not only helped to bring about a state of prosperity, but had created a feeling of friendship that was beneficial both to the operatives and the employers. He hoped the association would consider seriously appointing a sub-committee which would eventually become part of a joint committee to go into the whole question of wages and conditions in the Industry.

The Chairman said they had no objection to any of their people joining a trade union. "That is our resolution," he added, "and we stand by it. Neither have we ever had any objection to meeting you. It was understood that at any time you could come forward."

Mr. Stephens said he was very sorry that the matter to which the chairman had alluded at the outset arose. The statement which he made was that there were some kinemas in the town where the conditions were bad, and there were some where the conditions were good. Unfortunately, the last part was not reported, and that gave a wrong impression.

But Why?

F. B. B. Blake asked why the N.A.T.E. had not approached them before, but had used their influence against them during the time they were applying for Sunday opening.

Mr. O'Brien said that on the contrary, long before it was a matter of national legislation, the N.A.T.E. and the Trades Council supported the branch when they made their first real fight for Sunday opening in 1929, and sent a deputation in support to the City Council.

The proceedings then terminated, the Chairman stating that a further meeting of the branch would be called to consider the proposal made to them at the earliest possible moment.

PORTSMOUTH COUNCIL FIX SUNDAY OPENING HOURS

"Antis" Proposition Defeated

IN spite of an eleventh-hour attempt on the part of the "antis" to whittle away Portsmouth's record majority of 13,357 for Sunday opening by restricting the hours of opening to the minimum, the Portsmouth City Council has fairly interpreted the wishes of the local electorate by fixing the opening hours for that city from 5.45 to 10.30 p.m. Moreover, under the charity condition, they are only asking the kinemas for a nominal contribution of £200 per annum.

The swing of the pendulum in Portsmouth has been amazing. For years, the Portsmouth kinemas have suffered from the pinpricks of a dominating minority who have exercised such an influence in the City Council that individual members of that body have hitherto hesitated to vote in favour of Sunday opening, because of the prospect of outside opposition. This, in brief, explains why every previous application from the exhibitors has been turned down.

The referendum provided the "big stick" which beat the opposition. It showed very clearly what the general public thought of the position, and left the path clear for the City Council to act in a common-sense way.

A Compromise on Hours

To some extent the hours approved represent a compromise. The exhibitors asked for permission to open from 2 to 11 p.m., and the Church of England clergy and the Sunday Defence League waited upon the Watch Committee and urged that the opening hour should be 8 p.m. The Committee's recommendations were followed by a Press attack by the Sunday Defence League, and at the last minute the League also made an application to the City Council to receive a deputation. Fortunately, the exhibitors had time to put in a similar request, and the upshot was that when the Council met they decided that they required no more information, and refused to see either!

The debate was one of the most outspoken heard in the Council Chamber for a long time. Councillor Frank J. Privett, J.P., chairman of the Watch Committee, said that no matter what their individual opinions might be, the electorate had said with no uncertain voice that they were in favour of Sunday kinemas. The Council had to fix what they thought were reasonable hours to meet the wishes of the electorate, and the Committee had carried out that duty by making it possible to have two performances, so that those who wished to return home early in the evening could do so.

They had been told in Committee and by advertisement that had the electors thought for a moment that the kinemas would be open before eight o'clock the result would have been very different indeed. His Committee were not prepared to accept that, nor were they prepared to accept the view that opening the kinemas two hours earlier than some expected was going to jeopardise the moral and spiritual uplift of the people of Portsmouth. There was a danger, however, that if they unreasonably interpreted the wishes of the electorate they would demand, and the Council would have to grant, longer hours of opening.

The "Antis"

The Rev. Griffith Harris was the principal spokesman of the opposition, and he declared that they lost the day because their forces were split, but the Provost of Portsmouth, who wrote a letter supporting Sunday opening, had told the Watch Committee that he would have opposed it had he thought the kinemas were to be open in the afternoon or during Church service hours. He moved that the time of opening be 7.45 p.m.

Coun. J. E. Smith, J.P., seconding, and Ald. W. J. Avens supporting, both alleged that the impression was given during the campaign that eight o'clock was the time of opening proposed.

A Whole Hogger

Coun. J. E. Lane said the opposition gave him the idea that the electorate must be a crowd of lunatics. No time whatever was mentioned. He believed the majority was so overwhelming not because the people cared two hoots whether the kinemas opened or not, but was an outward and visible sign of a strong indignation against the almost intolerable control which was exercised in Portsmouth over the liberty of the subject. He gave notice of a further amendment that the permissive hour of opening should be 2 p.m.

This brought a protest from Coun. C. F. Langmaid that the referendum did not give the kinemas the power to exploit Sunday

(Continued on page 12)

Scenes from SUMMER LIGHTNING, the first of the B. & D. product to be handled by United Artists. Ralph Lynn is featured in this film, which will be Trade shown next Wednesday

Hot from Hollywood

THE DARRYL ZANUCK UNIT

AMBITIOUS POLICY FORESHADOWED

THE Warner officials, I hear, are rather uneasy since Darryl Zanuck resigned, and, with Joseph M. Schenck, organised the Twentieth Century Productions, releasing through United Artists. Zanuck is very popular with his film associates, and it is said that many Warner employees are casting longing eyes in the direction of the United Artists' plant.

Whether Zanuck will stage a raid on the Warner studio is a matter which time alone can tell. However, there are many capable people out of work, so it would hardly be necessary for him to take this step.

Shooting is scheduled to start in July. Zanuck will not return from a hunting trip until early in June, but, in the meantime, his staff is busy lining up stories for his consideration. Zanuck has been noted for making every dollar count. He abhors waste.

My prediction is that Twentieth Century Productions, instead of exploiting individual stars, will be of an all-star nature, competing with the type now being made by M-G-M.

Europe Gaining

Walter Wanger, who is thoroughly familiar with conditions in England and on the Continent, declares that European producers are rapidly overtaking American studios, and that, in the near future, productions from both sides of the ocean will be on a parity.

Wanger recently completed "Gabriel Over the White House," for M-G-M, completing the picture in 14 days, a very notable accomplishment in view of the merit of the film.

Foreign Stars Necessary

Sol Wurtzel, former head of the Fox studio, and now one of its principal producers, is a strong believer in a certain number of foreign stars. He points out that foreign stars enable American films to be sold in foreign countries, and declares that as soon as Europe produces outstanding screen luminaries, the Hollywood studios will always bid for them, and usually will secure their services.

The producer points out that 30 per cent. of the business of American films is secured in foreign countries, and that the patrons of these lands do not care to see only American players.

FILM CAMERA IMPORTS

In the House of Commons on Thursday. Mr. Granville asked the President of the Board of Trade if he could state the total imports of film cameras and the total imports of camera equipment for the years 1925, 1926, 1927, 1928, 1929 and 1930; and the total value of such articles manufactured in Great Britain during the above years.

Mr. Walter Runciman said that particulars of the imports into the United Kingdom of film cameras and of camera equipment, as such, were not available, as they were not separately recorded in the trade returns, nor was any information available regarding the production of these articles in this country.

WHO BROADCAST FIRST?

A Rear Projection Challenge

In my recent letter I mentioned the broadcasting issue at stake as to the first one to be "on the air." Since reading in this week's *Kine.* of the claim of my old friend, Charlie Hutchins, I bow to him. He beats me, but not by a great deal. However, I will endeavour to claim that in my early days as an operator, I was the first to show rear projection, and with the theatre fully illuminated. This was in the early part of 1913 or late 1912, and was at the Coronet Theatre, Notting Hill Gate. The throw was, as far as I can remember, under 30 ft., and the box apertures quite 3 ft. square. The film was "Quo Vadis"—Jury's. We—the London, Paris and Berlin Open-Air Cinema Co.—were also the first to use a street parade and a stage prologue, having gladiators on parade, etc., also a spoken prologue from the stage. This may start another ball of reminiscences rolling, but it is always good to turn over memories of the old days (and good ones they were).

S. J. Hobbs.

Plaza, Coventry.

◆

SUNDERLAND BLAZE

£3,000 DAMAGE TO KINEMA

Damage estimated at £3,000 was caused to the Grand Theatre in Ryhope village, near Sunderland, in the early hours of Tuesday morning last week. The talkie loudspeakers, a quantity of scenery, the screen, one of the roof ventilators, and the generators, as well as much of the interior were destroyed.

When the Sunderland Fire Brigade arrived the stage end of the building was alight and the flames leaping through a ventilator in the roof. One of the miners passing the theatre had seen smoke issuing from the building, and at once informed the local police.

I. Womphrey has been manager of the theatre since it was built twenty-one years ago. It is owned by the Ryhope Grand Palace Theatre Co., Ltd. The cause of the outbreak is unknown.

◆

PROPOSED EALING STUDIO

SCHEME IN EARLY STAGES YET

A scheme is on foot for the erection of a film studio on a site in Aintree Road, Ealing. Percy Bilton (Inc.), Ltd., estate development specialist, of 113, Park Street, W.1, has submitted plans to the Ealing Council, and these have been approved.

The *Kine.* is informed that the scheme is at the moment only in its very early stages, and that nothing definite has been settled.

Negotiations which have taken place between Tobis and Sascha A.G., of Vienna, have led to a working association between the two under the title of "Tobis-Sascha Filmindustrie Aletungesellschaft." Dr. Hans Henkel will become one of the governing board of Sascha.

NEW W.E. EQUIPMENT FOR SMALL KINEMAS

£495 CASH OR ON EASY TERMS

R. M. HATFIELD

A MOVE to meet the exhibitor with the smaller house is revealed in an announcement by R. M. Hatfield, managing director of Western Electric, which gives details of a new Western Electric set for which the company are accepting orders immediately.

Described as the Western Electric 4-A, the system has been designed solely for the small house seating under 500, and has been undergoing development at Western Electric's Cricklewood Works for the last several months.

The price of the 4-A has been set at £495 cash, with terms available over one, two or three years. Thus traditional Western Electric quality and performance, backed by a service second to none, is available at a price within the means of every exhibitor.

The system is operative entirely from the mains, and is adaptable to almost all projector heads.

With the addition of this small set to their range, Western Electric offer a complete selection of systems suitable for all houses, in addition to a comprehensive range of supplementary systems with obvious exploitation possibilities.

Particulars and further information on the new 4-A set may be obtained from the company's head office at Bush House, or from their representatives in the following key cities: Manchester, Cardiff, Birmingham. Leeds, Newcastle and Dublin.

◆

KINEMA STAFF HOURS

VOLUNTARY AGREEMENT

Voluntary action in the matter of limiting staff hours in kinemas rather than legislation is advocated by the Ministry of Labour.

The question arose in the House of Commons last Thursday, when Rhys Davies asked the Minister of Labour whether he would consider promoting legislation to enforce a maximum eight-hour day for employees engaged in the kinema Industry in this country on the lines of the law recently passed by the French government.

Sir Henry Betterton said he understood that the question of applying the Eight Hour Day Act to persons employed in theatres and kinemas in France had been considered by the French government but that no such action had yet been taken. He was informed that an agreement was being discussed between employers' and workpeople's representatives in London and the Home Counties, and he was of opinion that voluntary action of this kind was more likely to be successful than rigid legislation such as the hon. member suggests.

◆

MIDLAND BENEVOLENT FUND

BERNARD CRESSWELL'S EFFORTS

The good wishes of the Trade will go with Bernard Cresswell, manager of M-G-M's Birmingham branch and one of the "veterans" of the Industry, on his holiday cruise to the Mediterranean. He will return after a fortnight in good time to take part in the Birmingham Trade Golf Tournament on June 11. Mr. Cresswell has not enjoyed perfect health during the last two years, but he is now much better and throwing himself with zest into the work attached to his chairmanship of the Birmingham and Midland Kinema Trade Benevolent Fund, which has just received a cheque for £70 from the local C.E.A., representing profit on the gala dinner and ball held last autumn.

The proportion which the fund will receive of the contributions to charity from the proceeds of general Sunday opening will not be known until the next annual licensing sessions in November. Many organisations are applying to the justices for a share of the money, but it is hoped that when the hospitals have been considered the authorities will keep in mind the claims of the fund.

◆

"RADIO PARADE"

BOOKED TO THE EMPIRE

"Radio Parade," the picture with the team of all the talents of the air, which has already broken house records and created a great sensation in its pre-release provincial runs at Bradford, Manchester and Peterborough, now has the further distinction of securing the important West End presentation at the Empire, M-G-M's luxury theatre of the West.

Recognising the exceptional attractiveness of this picture, M-G-M are exploiting it in a big way, and an interesting announcement is expected within the next few days of a spectacular tie-up with one of the big national dailies to coincide with the playing at the Empire.

The opening date will be announced within the next few days.

DEFERRED TILL 1934

Warwickshire C.C. Licensing Committee has informed the Nuneaton kinema managers and the licensee of the Regal, Rugby, that it is not prepared to reconsider the decision not to grant Sunday licences until January, 1934.

"BEDTIME STORY" FOR CARLTON

3 PERFORMANCES DAILY OF CHEVALIER FILM

Earl St. John announces that, beginning on Monday next, May 22, the Carlton, Haymarket, will revert to a definite performance policy in place of the continuous performance which has hitherto governed the house.

The times of the opening of the programme will be 2.45, 6.20, and 8.45.

This change will synchronise with the conclusion of the run of the Paramount super, "A Farewell to Arms," and the opening run of the new Maurice Chevalier picture, 'A Bedtime Story," which provides a new type of characterisation for the French star.

"A Bedtime Story" is Chevalier's ninth Paramount production, and is produced by Norman Taurog, the famous director of child pictures, whose "Skippy" will be fresh in the memory of picturegoers.

One of the reasons for this choice is that a small child, Baby Le Roy, is one of the characters, and Chevalier, in addition to his usual carefree characterisation, is seen interpreting a tender human rôle.

Playing opposite is Helen Twelvetrees, with Adrienne Ames, Edward Everett Horton, Earl Foxe, and Gertrude Michael in support.

◆

BRISTOL SOLID

ON 40 PER CENT. LIMIT

It was stated at Bristol branch meeting on Tuesday that 70 per cent. of the independent members in the area had signed an agreement not to pay more than 40 per cent. for films.

To facilitate the operation of this policy a working arrangement has been made with the South Wales and Devon and Cornwall branches. The respective branch secretaries will exchange communications fortnightly on matter.

It was agreed at the meeting that members who had not yet signed should be interviewed.

◆

FILM FLYING CLUB

DAY OUT AT BROXBOURNE

A varied list of attractions is being arranged by the Film Flying Club for their open day, which is being held at Broxbourne on May 28.

Members of the club will give a display of aerobatics and various forms of flying. There will be a paper-chase for comedy purposes and a display of car bombing. For those who don't want to fly, there will be a couple of competitions.

The chief attraction, therefore, will be special cheap 20-minute lessons, in which the learner will be able to handle the joystick and actually control the 'plane. These will cost about 10s. a time. There will also by joy flips at 5s.

Admission is free, and members of the Trade will be heartily welcomed and will be afforded full club facilities for the occasion. Tickets are obtainable from Aubrey Flanagan, the secretary, at the Regal, Marble Arch, or any member of the committee.

It is not intended that the event shall be, in any way, a gala day or a carnival of flying. The Club intends to stage such a "do" in conjunction with the Herts and Essex Club on July 15.

◆

NEW PLYMOUTH KINEMA

800-SEATER PLANNED

Plymouth is to have another new kinema, plans having been passed by the City Council. It is to be built on a site in Exeter Street by the Mexboro Co., Ltd. Built on up-to-date lines, it is to have a seating capacity of 800. The Mexboro Company were the builders of Plymouth's biggest super, the Regent, but the latter is owned by the Regent Cinema Co., Ltd., of which David Bliss and W. Firth are the principal directors.

The new venture in Exeter Street is an entirely independent venture of the Mexboro Co., of which W. Mumford is the chairman of directors.

PARAMOUNT'S

The dazzling array of pictures described in the following pages represents a first inkling of the enormous **BOX-OFFICE** strength of **PARAMOUNT'S** coming product!

1933-34

All that is asked is that you judge the new **PARAMOUNT** releases by acknowledged Box-office standards, for it is definitely going to be

ANOTHER PARAMOUNT YEAR!

SMASH HITS

Paramount Pictures

CECIL B. DEMILLE'S *greatest triumph*

THE SIGN OF THE CROSS

WITH
FREDRIC MARCH
ELISSA LANDI
CLAUDETTE COLBERT
CHARLES LAUGHTON
AND A CAST OF 7,500

The CARLTON
THEATRE HAYMARKET
Record Breaker

FROM THE FAMOUS PLAY BY WILSON BARRETT

FROM HELL TO HEAVEN

WITH CAROLE LOMBARD
JACK OAKIE AND
DAVID MANNERS
AND ADRIENNE AMES
FROM A PLAY BY LAWRENCE HAZARD

RELEASE DATE SEPT. 18 1933

Paramount Pictures

HELEN HAYES
AND GARY COOPER IN

A FAREWELL TO ARMS

THE CURRENT CARLTON THEATRE HAYMARKET SUCCESS!

A FRANK BORZAGE PRODUCTION
FROM THE NOVEL BY ERNEST HEMINGWAY
SCREENPLAY BY BENJAMIN GLAZER AND
OLIVER H. P. GARRETT

WITH ADOLPHE MENJOU

RELEASE DATE OCT. 23 1933

MURDERS IN THE ZOO

WITH
CHARLIE RUGGLES · LIONEL ATWILL
KATHLEEN BURKE (THE PANTHER WOMAN)
RANDOLPH SCOTT · JOHN LODGE · GAIL PATRICK.

RELEASE DATE OCT. 30 1933

SONG OF THE EAGLE

WITH CHARLES BICKFORD
RICHARD ARLEN · MARY BRIAN
JEAN HERSHOLT
LOUISE DRESSER · ANDY DEVINE
GEORGE E. STONE DIRECTED by RALPH MURPHY

RELEASE DATE OCT. 2 1933

Paramount Pictures

SEPTEMBER

RELEASE DATE
SEPT. 11
1933

LONDON FILM PRODUCTIONS LTD. PRESENT

COUNSEL'S OPINION

with **HENRY KENDALL**
BINNIE BARNES
CYRIL MAUDE.
DIRECTED BY ALLAN DWAN

ADAPTED FROM THE PLAY BY GILBERT WAKEFIELD AND PRESENTED BY ARRANGEMENT WITH LESLIE HENSON AND FIRTH SHEPHARD
A PARAMOUNT RELEASE (BRITISH)

THE *Paramount*-**Liberty** MAGAZINE ALL-STAR STORY

THE WOMAN ACCUSED

BY TEN WORLD FAMOUS AUTHORS
RUPERT HUGHES
VICKI BAUM
ZANE GREY
VINA DELMAR
IRVIN S. COBB
GERTRUDE ATHERTON
J. P. McEVOY
URSULA PARROTT
POLAN BANKS
SOPHIE KERR.

DRAMATIZED BY BAYARD VEILLER WITH
NANCY CARROLL AS THE WOMAN
CARY GRANT AS THE MAN
JOHN HALLIDAY AS THE ACCUSER

RELEASE DATE **SEPT. 11** 1933

A LADY'S PROFESSION

with **ALISON SKIPWORTH**
ROLAND YOUNG
SARI MARITZA
KENT TAYLOR · ROSCOE KARNS
AND WARREN HYMER

RELEASE DATE
SEPT. 4
1933

DIRECTED BY NORMAN McLEOD · STORY BY NINA WILCOX PUTNAM

OCTOBER

STRICTLY PERSONAL

WITH
MARJORIE RAMBEAU
EDDIE QUILLAN
DOROTHY JORDAN

DIRECTED BY RALPH MURPHY

RELEASE DATE **OCT. 9** 1933

ZANE GREY'S UNDER THE TONTO RIM

WITH
STUART ERWIN
FRED KOHLER · RAYMOND HATTON
VERNA HILLIE

RELEASE DATE **OCT. 2** 1933

LONDON FILM PRODUCTIONS LTD. PRESENT

CASH

WITH
WENDY BARRIE
ROBERT DONAT
EDMUND GWENN
LAWRENCE GROSSMITH

DIRECTED BY ZOLTAN KORDA
A PARAMOUNT RELEASE BRITISH

RELEASE DATE **OCT. 9** 1933

PICK UP

WITH **SYLVIA SIDNEY**
AND **GEORGE RAFT**
BY VINA DELMAR
author of BAD GIRL
Directed by Marion Gering
A **B. P. SCHULBERG** *Production*

RELEASE DATE **OCT. 16** 1933

NOVEMBER

PARAMOUNT'S AMAZING NOVEMBER RELEASES

(WATCH FOR THE
ACTUAL DATES)

**MAURICE
CHEVALIER
A BEDTIME
STORY**

**THE
STORY OF
TEMPLE DRAKE**

SUPERNATURAL
WITH
CAROLE
LOMBARD
RANDOLPH SCOTT
VIVIENNE OSBORNE
ALLAN DINEHART
H. B. WARNER
AND WILLIAM FARNUM
STORY BY GARNETT WESTON
A HALPERIN
PRODUCTION

**I LOVE
THAT MAN**

**LORD OF
THE MANOR**

**THE CRIME
AT BLOSSOMS**

**THE
EAGLE AND
THE HAWK**

24

PARAMOUNT

Mack Sennett

TWO REEL COMEDIES

Every man, woman and child knows that MACK SENNETT makes the best comedies. Each of these laugh specials is a jewel of its kind and they feature such BOX-OFFICE names as ANDY CLYDE, CHARLES MURRAY, LLOYD HAMILTON, BING CROSBY and DONALD NOVIS.

RELEASED 2 A MONTH

13

ONE REEL

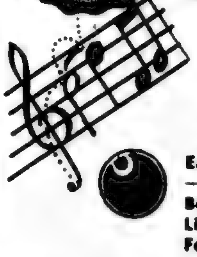
SCREEN SOUVENIRS

Introducing priceless scenes of 20 or more years ago, with a side splitting commentary.

18

ONE REEL

SCREEN Songs



Each featuring an outstanding name —The Mills Bros., Rudy Vallee, The Boswell Sisters, The Street Singer, Lillian Roth, Ethel Merman, Armida. Follow the BOUNCING BALL TO BOX-OFFICE SUCCESS.

18

ONE REEL

BETTY BOOP Cartoons

From the magic pen of MAX FLEISCHER the master show-man of animated art.

13

ONE REEL

PARAMOUNT PICTORIALS

Paramount's unique screen magazine illustrating the worlds of Fashion, Invention and Adventure.

13

ONE REEL

PARAMOUNT Acts

Featuring BOX-OFFICE magnets like BURNS and ALLEN, TOM HOWARD, VINCENT LOPEZ and ETHEL MERMAN.

13

ONE REEL

SPORTS EYE VIEWS

Showing every point of the sport compass —from shooting Marbles to shooting Big Game.

13

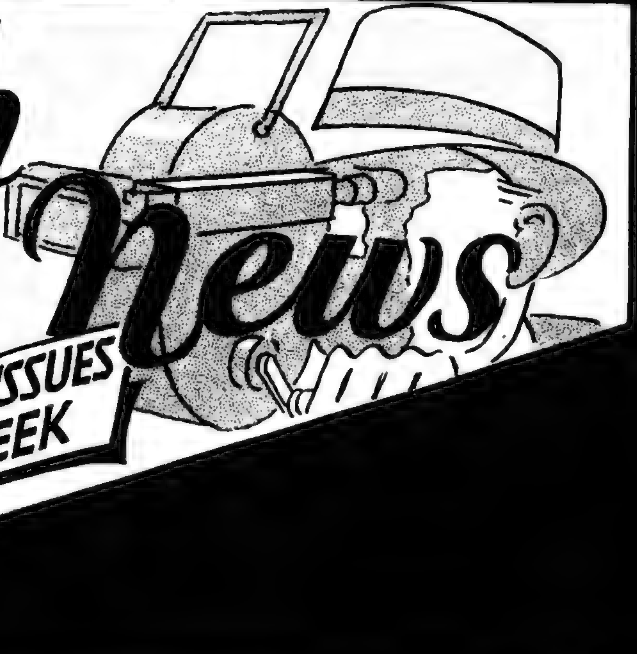
ONE REEL FEATURES

HOLLYWOOD ON PARADE

Here's something that everyone enjoys — intimate glimpses into the homes and private lives of the Screen's greatest stars.

... and of course

British Paramount News



THE EYES AND EARS OF THE WORLD

Controlled by the keenest news-reel minds in Britain, and backed by a world-wide organisation without parallel!

TWO ISSUES A WEEK

BIG PARAMOUNT SPECIAL

TO BE SCHEDULED FOR RELEASE DURING
THE RELEASING YEAR 1933—34

MAURICE
CHEVALIER
IN
SHE LAUGHS
LAST

THE SONG
OF SONGS

AND ANOTH
MARLEN
DIETRIC
SPECIAL
(TITLE TO BE ANNOUNC
LATER)

ANOTHER
CECIL B. DeMILLE
SUPER
PAY
DAY

LIVES
OF A BENGAL
LANCER
WITH
FREDRIC MARCH
GARY COOPER
CLIVE BROOK
RICHARD ARLEN

KING O
THE JUNG

TORCH
SINGER

MAE
WEST
IN
RINGS ON HE
FINGERS

AND NOW YOU
KNOW WHY IT'S
GOING TO BE

ANOTHER PARAMOUNT YEAR

EXPLOITATION SPECIALS FROM PARAMOUNT

Showmanship Possibilities of 1933/1934 Group

I ARAMOUNT'S product for the new season is distinguished by a brilliant aggregation of star, directorial and literary talent. Greater showmanship po lities are the keynote of the new schedu f attractions which is outlined in a st ent issued by J. C. Graham, managing di r of the Paramount Film Service, Lt

I racing a large group of pictures of po ful box-office rating, the announcement co s particulars of early productions on the ramount September, 1933-September, 193 hedule, and reveals striking entertai nt highlights of outstanding attractio which will shortly be presented to the Tra

N ble for their star strength, topical app and high-grade production merit, the new leases include such brilliant special pres ations as the Cecil B. De Mille epic, "T Sign of the Cross"; the current Carlton sation, "A Farewell to Arms"; Mau Chevalier's "A Bedtime Story"; "Li of a Bengal Lancer," based on the fam novel by Francis Yeats Brown; Marlene trich's "The Song of Songs"; and furth productions starring Maurice Chevalier, udette Colbert and Mae West.

Nov y and audience appeal, freshness of theme nd showmanship in treatment and prese tion characterise the new group.

Built for Showmen

"E h of these Paramount pictures," stated Montague Goldman, general sales mana , "has been conceived with a definite r ard to its value as a public attraction. ight from the preliminary studio stages of production, consideration has been given to the ultimate selling angles of the finished film. Our confidence in this group of productions is based on this factor. Every showman handling these films will readily see in the novel aspects of each one ample scope for the exercise of skilful publicity methods."

"'The Sign of the Cross,' which is released on September 25, is the exploitation special par excellence. No showman will fail to perceive hundreds of angles for putting over this grand spectacle, but there are ample possibilities in the remainder of the productions in this group which will be equally apparent to exhibitors."

"A Lady's Profession" (September 4) is an amusing story of two penniless members of English society, who attempt to recoup their fallen fortunes by running a speakeasy in New York. Alison Skipworth, of "The Sporting Widow" fame, plays the leading rôle with Roland Young and Sari Maritza, two other English film stars, sharing the supporting honours.

"The Woman Accused" (September 11) features Nancy Carroll and Cary Grant in a modern problem drama in which a girl is faced with a charge of murder on her wedding eve. One of the most dramatic twists in the film is a costume ball aboard a liner when a mock trial, started as a joke, becomes a deadly battle of wits between the girl and her accuser.

Outstanding British Offering

"Counsel's Opinion" (September 11), one of the ost brilliant British pictures of the year, as recently presented as the top-of-the-bil feature at the Plaza, where it proved an ou anding attraction. It is an intriguing s y of the legal complications which ensue hen a tired barrister gallantly gives up h bed in a London hotel to a pretty wom , and is subsequently retained as coun- for the plaintiff in a divorce suit. This lendid British film from the Alexander K la unit, which turned out such success s "Service for Ladies," features He Kendall in the leading rôle, a part whic ieally suits this talented British acto he cast also includes Binnie Barnes, Cyri aude, Lawrence Grossmith, Harry Tat ary Charles and Francis Lister.

" n Hell to Heaven" (September 18) is d presentation of the individual and coll e private lives of eleven people who for w short hours come together on a rac rse. The principal players are Carole Lo l, David Manners, Jack Oakie, Sidney Blackmer, Adrienne Ames, Verna Hillie and Rita La Roy.

Prohibition—and After

"Song of the Eagle" (October 2) is a topical story dealing with the dramatic happenings which may take place, following the modification of the eighteenth amendment. Harry Joe Brown directed the players, comprising Richard Arlen, Mary Brian, Charles Bickford, Jean Hersholt, and others.

"Under the Tonto Rim" (October 2) is the story of Stuart Erwin as a cowboy who cannot do anything right. Failing at every branch of cattle work, he finally faces a band of thieves who have stolen his cattle and the posse which has set out after him in a dramatic climax. The cast includes Fred Kohler, Raymond Hatton, Verna Hillie, John Lodge, Patricia Farley, George Barbier and Fuzzy Knight.

J. C. GRAHAM
(Managing Director of Paramount)

"Cash" (October 9), another Paramount British release, has an extremely interesting plot, and in its working out it provides an entertaining satire on financial and banking methods and exploits the curious psychological effect of ready money upon financiers. Robert Donat, the brilliant young British star, has the leading masculine rôle, with Wendy Barrie playing opposite as the young heroine. Edmund Gwenn is the girl's father, the possessor of a splendid idea for making money, but nothing in the way of tangible resources. Hectic adventures arising out of the efforts to circumvent pressing creditors who must be kept in the background provide Edmund Gwenn with some excellent opportunities for his humorous acting. Other notable names in the cast of "Cash" are Lawrence Grossmith, Clifford Heatherley and Morris Harvey.

Unorthodox Introductions

"Strictly Personal" (October 9) tells of the "get acquainted" clubs—meeting-places for the shy and lonely—which have been the subject of attack from the Press. Edward Ellis, Marjorie Rambeau, Dorothy Jordan, Eddie Quillan and Louis Calhern are prominently featured.

"Pick Up" (October 16) is a vivid and human story, packed with points of appeal, written by Vina Delmar. It concerns two young people who meet without introduction. Sylvia Sidney is the girl and George Raft is the young man. Others in the cast are William Harrigan, Lillian Bond, Clarence Wilson, George Meeker, Louise Beavers, Patricia Farley and Purnell Pratt.

Hemingway's Love Epic

"A Farewell to Arms," the picturisation of Ernest Hemingway's outstanding novel now drawing London to the Carlton, comes to the theatres on October 23. Frank Borzage's vivid dramatisation of the much-discussed story has been described as the supreme love story of the talking screen. Ernest Hemingway's works set a new style in contemporary literature, and "A Farewell to Arms," the most sensationally successful of all his published works, created a furore across two continents. Thousands of admirers of his work eagerly await this great story in visual form, telling of the lieutenant in the Italian Ambulance Corps and a British nurse who meet and love greatly against a spectacular background of the turmoil of war. An exceptional cast includes Gary Cooper in the rôle of the officer. Helen Hayes as the nurse, Adolphe Menjou, Mary Phillips, Jack La Rue, Blanche Friderici and Gilbert Emery.

A scene from THE SIGN OF THE CROSS which will be released on September 25. Frederic Marsh, Elissa Landi and Charles Laughton are featured for this great spectacle

Buster Crabbe, the Lion Man, in THE KING OF THE JUNGLE, Paramount's great adventure thriller, which will shortly be seen on this side

Novelty Thriller

"Murders in the Zoo" (October 30) is one of the most thrilling of murder pictures produced for many months and contains elements of novelty, excitement and suspense. It is quite different in form from other murder mystery stories, partly by reason of the fact that the audience is aware of the identity of the killer. The cast includes Lionel Atwill, Kathleen Burke, Randolph Scott, Charlie Ruggles, Gail Patrick, John Lodge and Harry Beresford.

For November Release

In addition to this attractive list of offerings, Paramount has a brilliant list of pictures for November release, and exhibitors are well advised to watch for the actual dates. Paramount pictures to be released in November include:—

"The Story of Temple Drake," adapted from a novel by William Faulkner, features Miriam Hopkins, Jack La Rue, William Gargan, Irving Pichel, Sir Guy Standing, Florence Eldridge and William Collier, Jun. The film, which sets a new mark in motion picture realism, was directed by Stephen Roberts.

Henry Kendall and Binnie Barnes in COUNSEL'S OPINION

"Supernatural," the basis of which is considered so unusual, is a sympathetic treatment of spiritualism. The two brothers, Victor and Edward Halperin, producers of a series of recent sensational pictures, directed this picture with a cast which includes Carole Lombard, Allan Dinehart, Vivienne Osborne, Randolph Scott, H. B. Warner, Beryl Mercer and William Farnum.

"Tho Crime at Blossoms, a Paramount-British picture, is the film version of Mordaunt Shairp's dramatic murder mystery, which offers great scope for the delineation of character, for although the plot hinges upon a murder, the actual crime matters far less than its influence upon a group of people only indirectly affected. The cast includes Joyce Bland as Valerie, the original part she portrayed when the play was produced at the Playhouse; Hugh Wakefield, Eileen Munro, Frederick Lloyd, Barbara Gott and Saxon Snell.

Chevalier's Latest

Maurice Chevalier's rôle in "A Bedtime Story," his ninth picture for Paramount, is that of a man about town who adopts a baby boy. It presents Chevalier as the gay, philandering play-boy whom millions of women secretly admire, but with the additional new and novel angle of a tiny foundling who enters his life and wins his heart.

It is the type of human drama which endeared Maurice Chevalier to the public in "Innocents of Paris," but there is the added attraction of a galaxy of beautiful girls and a group of new songs that are destined, like the previous Chevalier numbers, to be hits. The great supporting cast includes Helen Twelvetrees, Edward Everett Horton, Adrienne Ames and Baby Le Roy.

"The Eagle and the Hawk" is Paramount's new aviation story, featuring Fredric March, Cary Grant, Jack Oakie, Sir Guy Standing, Forrester Harvey and others. It is based on an original story by John Monk Saunders, the author of "Wings." Fredric March gives one of the greatest performances of his career as an ace airman, who slowly breaks under the strain of leading a band of young pilots on their career of death and destruction. One by one he sees them die in following his leadership until finally he breaks down. Cary Grant gives a splendid performance in a sympathetic rôle, and Jack Oakie makes the most of outstanding comedy opportunities.

"I Love that Man" (November) is a swiftly paced drama of a woman's devotion, notwithstanding the amazing exploits of a slick confidence man. Nancy Carroll, Edmund Lowe, Lew Cody, Robert Armstrong, Dorothy Burgess, Susan Fleming, Grant Mitchell and other favourites are in the cast.

Hastings Turner Comedy

"Lord of the Manor," another Paramount British picture, is the screen version of John Hastings Turner's famous play, which has been described as the most sparkling comedy dealing with English life ever written. It provides the ideal vehicle for Fred Kerr. Mr. Kerr's renderings of the deaf and peppery "gentry" type always were appreciated both in this country and America, and in this film he has reached the peak of his acting powers.

This delightful comedy is based on the effects of an imaginary upheaval in the Government on the hot-tempered Conservative, Sir Henry Bovey. It is suggested by a special committee that a large house like Stagbovey Manor should be used for billeting some of the local unemployed, whereupon a number of them arrive immediately. But Sir Henry cannot forget the traditions of the old country gentleman, and finally declares that they shall not be billeted on him, but remain as his guests. It is easy to see the tremendous possibilities of this story for Fred Kerr. Supporting him as important members of the cast are Betty Stockfeld, Kate Cutler, Harry Wilcoxon and Frank Bertram.

Jungle Adventure

Another film event of Paramount's 1933/34 schedule is "King of the Jungle," a hair-raising romantic adventure picture telling the story of the strangest adventure the mind ever conceived. The very first reel is packed with thrilling action, which usually reaches the climax of most pictures, and from this point on, "King of the Jungle" builds up a climax of most terrific suspense and excitement. The picture introduces The Lion Man (Buster Crabbe—the champion swimmer), and the cast includes Frances Dee, Sidney Toler, Nydia Westman, Irving Pichel, Patricia Farley and others.

PARAMOUNT STUDIOS

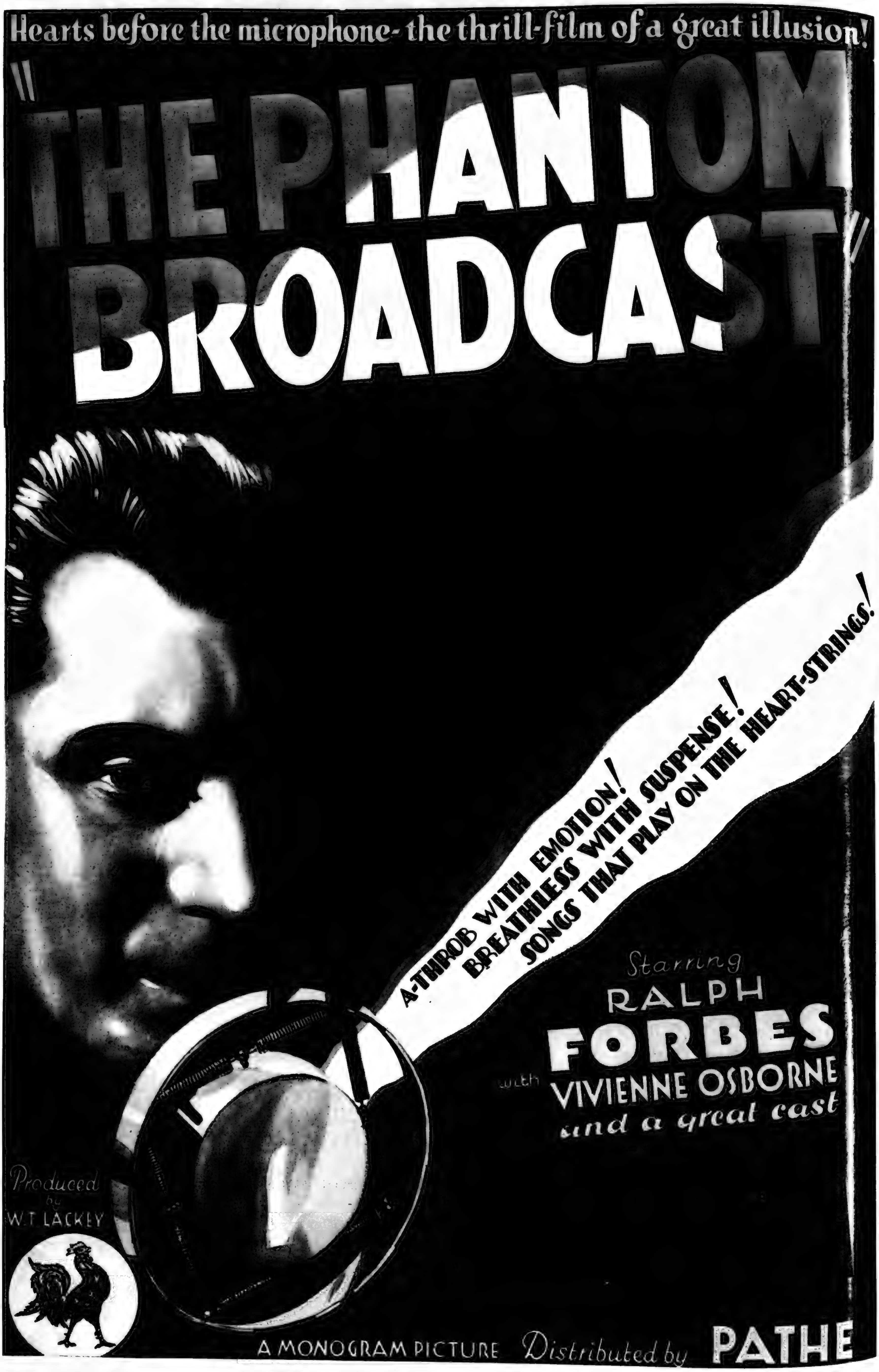
Rush to Finish Production Schedule

Paramount studios will continue to operate on a full-time basis if necessary throughout the spring and early summer months to complete the company's full 1932-33 production schedule of 60 pictures, it is announced. Every one of the line-up of productions promised to exhibitors by studio and sales department at the beginning of the season last Fall will be delivered.

Regardless of plans being formed by other studios for the summer months, the Paramount quota will be met. Fifteen productions are needed to complete the schedule for the current season. Sixteen will be made, bringing the total, for good measure, to 61.

Five pictures are marked on the schedule for completion in May, six in June and five in July. It is pointed out that the Paramount schedule is an unusually heavy one for this time of the year, when the pressure of plans for the new season's product, coming close on its heels, usually absorbs the entire attention of studio production staffs.

Lionel Atwill and Kathleen Burke in MURDERS IN THE ZOO (Paramount), reviewed on page 21



Hearts before the microphone- the thrill-film of a great illusion!

"THE PHANTOM BROADCAST"

A-THROB WITH EMOTION!
BREATHLESS WITH SUSPENSE!
SONGS THAT PLAY ON THE HEART-STRINGS!

Starring
RALPH
FORBES
with
VIVIENNE OSBORNE
and a great cast

Produced by W. T. LACKEY

A MONOGRAM PICTURE *Distributed by* PATHE

USICAL HITS IN NEW M-G-M FILMS

Peg o' My Heart" and "Hollywood Revue of 1933"

NE of the most elaborate symphonic musical scores was created by a staff of ous composers for "Peg O' My Heart," rion Davies' new M-G-M picture.

he film, directed by Robert Z. Leonard n the J. Hartley Manners stage hit, has ackground throughout of tuneful orches- ion and possesses a number of musical rpolations that introduce new song num- s destined for wide popularity. Perhaps ater interest is attached to "Sweetheart lin'," composed by Herbert Stothart, h lyrics by Gus Kahn, and also "I'll member," by Nacio Herb Brown and hur Freed.

othart, who arranged the entire musical e and directed the forty-piece orchestra chorus of mixed voices heard in the luction, is known for his musical aboration on "Rose Marie" and film k on "The Rogue Song," "New Moon" other motion pictures in which Law- e Tibbett and Ramon Novarro sang.

nous Airs

rown and Freed are famed for their roadway Melody" airs, such as "You e Meant For Me," "Wedding of the nted Doll," and also the ever-popular gan Love Song." Other numbers in- led in the scoring are a "Boot and dle" chorus and Irish ballads and folk s that accompany the quaint fishing ge sequences in the production.

nslow Stevens plays opposite Miss ies, and the cast includes Irene Browne, arrell MacDonald and Juliette Compton.

ay Robson and Lawrence Grant have ed new long-term contracts with M-G-M. Robson has appeared in such films as range Interval" and "The White er." Grant has had featured parts in aithless," "The Mask of Fu Manchu," ear All Wires" and "Service."

elen Hayes and Robert Montgomery will o-starred in "Another Language," under ction of E. H. Griffith. Gertrude Purcell pted the forthcoming film for the screen n a scenario by Bess Meredyth. "Another guage" recently finished a run of more than one year on Broadway, with Dorothy Stickney and Glenn Anders heading the cast.

SAM ECKMAN, Jnr.

"Hollywood Revue of 1933"

Joan Crawford is the second star cast for the forthcoming "Hollywood Revue of 1933." She will appear in a musical number called "Black Diamond," music and lyrics for which are being written by Rodgers and Hart. Jean Harlow is the only other member of the cast so far selected. Edmund Goulding, assisted by Alexander Leftwich, will direct "The Hollywood Revue of 1933."

Muriel Kirkland and Barbara Barondess have been added to the cast of "Black Orange Blossoms," in which Jean Harlow and Clark Gable are being co-starred. Miss Kirkland made her talking picture début in "Fast Workers," while Miss Barondess will be seen in "Rasputin—the Mad Monk." "Black Orange Blossoms" is an original screen story by Anita Loos and Howard Emmett Rogers. Sam Wood is directing and the supporting cast includes Stuart Erwin, Dorothy Burgess and Hugh Herbert.

Dressler and Beery Again

Following completion of "Tugboat Annie," Marie Dressler and Wallace Beery will be co-starred for the third time in "Ferike," a Continental play. David O. Selznick, whose M-G-M productions include "Dinner at Eight" and "Night Flight," will supervise.

Incidentally, it may be mentioned that Wallace Beery has signed a new long-term starring contract.

A few of the stars which are appearing in M-G-M's current Trade Show offerings (1) Robert Montgomery. (2) Laurel and Hardy. (3) Ramon Novarro. (4) Joan Crawford. (5) Sally Eilers. (6) Lionel Barrymore. (7) Gary Cooper. (8) Clark Gable. (9) Elizabeth Allan. (10) Walter Huston

M-G-M's STAR POLICY

Impressive List of Names

Sam Eckman Outlines Great Trade Show Week

DURING this present week M-G-M is breaking two records, for, besides submitting, in the course of one week, seven outstanding productions for Trade showing, they are also presenting in these same films an unrivalled list of star names, all of the highest box-office magnitude.

The seven films already shown and to be shown are "To-day We Live," which has recently concluded a successful week at the Empire, Leicester Square; "Service," from C. L. Anthony's famous play, "The Girl I Made," the present attraction at the Empire Theatre; "Hell Below," an epic of the submarine service; Ramon Novarro's latest, "The Barbarian"; Laurel and Hardy's new full length feature comedy, "Fra Diavolo," which is based on the comic opera by Auber; and the Joan Crawford-Clark Gable romance, "Possessed."

In these seven shows M-G-M presents such outstanding stars as Joan Crawford, Robert Montgomery, Ramon Novarro, Clark Gable, Laurel and Hardy, Lionel Barrymore, Sally Eilers and Gary Cooper, supported by players of the calibre of Lewis Stone, Madge Evans, Walter Huston, Schnozzle Durante, Myrna Loy, Reginald Denny, Dennis King, Thelma Todd, Robert Young, Phillips Holmes, Eugene Pallette, Franchot Tone, a newcomer who has already attracted considerable notice, and our own Elizabeth Allan and Benita Hume.

Four Already Shown

On Monday "To-day We Live" was shown, co-starring Joan Crawford and Gary Cooper. This is a lavish production, and has already attracted considerable attention during its week's run at the Empire Theatre. It was directed by Howard Hawks.

Tuesday's Trade show at the same theatre at the same time was "Service," starring Lionel Barrymore, with a cast that includes Lewis Stone, Elizabeth Allan, Benita Hume, Phillips Holmes, Colin Clive, Halliwell Hobbes, Alec B. Francis, Billy Bevan and many others in a lavish production of the famous C. L. Anthony's play, directed by Clarence Brown.

On Wednesday afternoon, "The Girl I Made," a comedy-drama, starring Robert Montgomery and Sally Eilers with Madge Evans, was the attraction, and in the evening "Hell Below," the great successor to "Hell Divers," was shown. This submarine epic has a cast that can definitely be termed an all-star one, including as it does Robert Montgomery, Walter Huston, Madge Evans, Schnozzle Durante, Robert Young, Eugene Pallette, and many others.

Laurel and Hardy Novelty

Ramon Novarro's "The Barbarian" will also be shown at the Prince Edward to-day (Thursday), at 3 p.m. This production has a cast that includes Myrna Loy, C. Aubrey Smith, Reginald Denny, Louise Closser Hale and Alan Edwards. In the evening at 8.45, "Fra Diavolo" will be shown.

In this Laurel and Hardy are supported by no less a person than Dennis King in the rôle of a bandit chief, Thelma Todd is a flirtatious lady of quality, and an extraordinary talented list of comedians which includes James Finlayson and Henry Armetta.

"Possessed," which will be shown on Friday at 8.45 p.m., has Joan Crawford and Clark Gable as co-stars, with Wallace Ford, Skeets Gallagher and John Miljan in the supporting cast.

That this formidable list of box-office attractions and their casts of great box-office names is no flash in the pan is amply proved by the coming line-up, which includes "Rasputin—the Mad Monk," "Gabriel Over the White House," "Peg O' My Heart," "Reunion in Vienna," "When Ladies Meet," "Dinner at Eight," "Black Orange Blossoms," "Eskimo," "Lady of the Night," "Night Flight," "Strange Rhapsody," "Strangers Return," "Tugboat Annie," "Tarzan and His Mate."

"Rasputin—The Mad Monk" has in its cast John, Ethel and Lionel Barrymore, supported by Diana Wynyard, Ralph Morgan and Tad Alexander. This spectacular film, the story of which centres on the most sensational group of characters of contemporary history, was a huge success at the Astor Theatre, Broadway, where it enjoyed a long run, and is reported to be doing tremendous business throughout the United States.

The Dictator-President

"Gabriel Over the White House" also has a formidable array of stellar talent, which includes Walter Huston, Karen Morley, Franchot Tone, Arthur Byron, Dicky Moore and C. Henry Gordon. This picture, based on a novel which is already a best-seller in this country, "Rinehard," is a tensely gripping story of a President of the United States who becomes a Dictator and who saves the world from its present economic chaos by his sweeping reforms—some of which have in fact been carried out since the book was written.

A new Marion Davies production is always eagerly awaited by the Trade and public alike, and her manifold admirers will certainly not be disappointed with her latest, "Peg O' My Heart," in which she is supported by Onslow Stevens, Juliette Compton, J. Farrell MacDonald and Billy Bevan.

"Reunion in Vienna" is a sparklingly witty comedy-drama of the post-war love entanglements of the pre-war Austrian aristocracy. John Barrymore and Diana Wynyard carry off the starring honours in this production, and Frank Morgan, May Robson and Una Merkel head the supporting cast.

Robert Montgomery's reputation will be much enhanced by this part in "When Ladies Meet," the screen version of the stage play, which is at present a great success on the London stage. Robert Montgomery co-stars with Ann Harding, and also in the cast are Alice Brady, Myrna Loy and Frank Morgan.

A Sensational Cast

The greatest galaxy of stars ever gathered together in one film appears in "Dinner at Eight." . . . Yet another screen version of a great stage success. Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe, Karen Morley, Billie Burke, Madge Evans, Phillips Holmes, Jean Hersholt and many other prominent players form the sensational cast.

Exhibitors who gratefully remember "Red Dust," will be more than pleased to hear that the successful co-starring of Clark Gable and Jean Harlow is to be repeated, this time in "Black Orange Blossoms." Stuart Erwin, newly signed on by M-G-M, and Leila Bennett also appear in this production.

W. S. Van Dyke, the director of outstanding Nature films, and also of "Trader Horn" and "Tarzan, the Ape Man," is the director of "Eskimo," in the making of which one of the largest film expeditions in history spent twelve months in the frozen Arctic wastes. An extraordinary production may be expected as the outcome of their fine work.

French Best Seller

The cast of "Lady of the Night" is headed by Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel, John Miljan and Vince Barnett, while that of "Night Flight" is another all-star cast, which should make its success at the box-offices assured. This picture, based on a book which was awarded the highest literary prize in France, has a cast headed by Helen Hayes, John and Lionel Barrymore, Clark Gable, Robert Montgomery, Myrna Loy and Franchot Tone.

The cast of "Strange Rhapsody" is announced as being Kay Francis, Walter Huston, Phillips Holmes, Eugene Pallette and Nils Asther. "Strangers Return" has Lionel Barrymore, Miriam Hopkins, Franchot Tone and Stuart Erwin.

The success of "Min and Bill" has led to much hope in the Trade that Marie Dressler and Wallace Beery would co-star again. And, therefore, the news that they will do so in "Tugboat Annie" will be much welcomed. Maureen O'Sullivan, Robert Young, Willard Robertson and Tammany Young will head the supporting cast in this picture based on a famous short-story series in the *Saturday Evening Post*.

Maureen O'Sullivan is also once again the jungle love of Johnny Weissmuller in the spectacular production "Tarzan and His Mate," the much awaited sequel to "Tarzan, the Ape Man."

There is little to add in commendation. The imposing line-up of marquee names and quality product amply speaks for itself.

FRANCHOT TONE

Important M-G-M Contract

Franchot Tone's work in "To-day We Live," which has proved a phenomenal success at the Empire, and in "Gabriel Over the White House," has resulted in a new long-term contract with M-G-M.

Tone made his New York stage début in "The Age of Innocence," with Katharine Cornell. His most recent stage play was "Success Story." At present he is working in "Strangers Return," with Miriam Hopkins, Lionel Barrymore and Stuart Erwin, under direction of King Vidor.

Franchot Tone, who has signed a long-term contract with M-G-M

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Hallelujah I'm a Tramp (United Artists)—American.	82 min. (U)	Al Jolson, Madge Evans, Frank Morgan.	Romantic comedy set to music, the simple story of which admirably fits the personality and talents of Al Jolson. Good support, clever treatment, and strong sentimental appeal.	**An offering of strong box office potentialities.**
Karma (Inter : Prod :)—Indian.	65 min. (U)	Devika Rani, Himansu Rai.	Story enacted by all-Indian cast, containing aspects of rural life including a tiger hunt.	**Novelty and interest general proposition.**
Little Giant, The (First National)—American.	75 min. (A)	Edward G. Robinson, Mary Astor, Russell Hopton.	Clever, original and hilarious comedy, which hits the high spots with a resounding bang. Excellent performance by star, brilliant treatment, good staging and first-class support.	**Capital box office proposition.**
***Lord of the Manor** (Paramount)—British.	70 min. (U)	Fred Kerr, David Horne, Betty Stockfeld.	Delightful, refreshing comedy of the English countryside, superbly characterised and mounted in a perfect setting.	**Good light booking.**
Lucky Dog (Universal)—American.	57 min. (U)	Chic Sale	Simple, sentimental story of a dog's devotion, with intelligent portrayals by the canine actors.	**Useful supporting offering for family programmes.**
Man of Action (U.A.-Columbia)—American.	58 min. (U)	Tim McCoy, Caryl Lincoln, Wheeler Oakman.	Pleasant outdoor drama, with a neat mystery element. Sound characterisation and attractive atmosphere.	**Useful supporting feature.**
Murders in the Zoo (Paramount)—American.	60 min. (A)	Lionel Atwill, Charles Ruggles, Gail Patrick.	Highly coloured, sensational murder melodrama, with a new setting. Story preposterous, but atmosphere good, and acting adequate in the circumstances.	**Moderate melodrama for the masses.**
Secrets (United Artists)—American.	85 min. (A)	Mary Pickford, Leslie Howard, C. Aubrey Smith.	Delicate romantic drama, with a charming love interest, delightful characterisation, and sustrained colourful atmosphere. Powerful feminine appeal, and irresistible star values.	**Excellent general booking.**
Silent Men (U.A.-Columbia)—American.	56 min. (U)	Tim McCoy, Florence Britton, Wheeler Oakman.	Western drama, slightly involved in plot, but marked by the essential characteristics. Good atmosphere and treatment.	**Safe Western attraction.**
Soldiers of the Storm (U.A.-Columbia)—American.	68 min. (A)	Regis Toomey, Anita Page, Robert Ellis.	Straightforward melodrama, with exciting aerial backgrounds. Holding situations, good characterisation and refreshing atmosphere.	**Good popular programme offering.**
To-day We Live (M-G-M)—American.	110 min. (A)	Joan Crawford, Gary Cooper, Franchot Tone.	War romance, with a rather unconvincing story, but sincere, interesting characterisation, brilliant spectacle and sustained emotional appeal.	**Strong attraction on subject and stars.**
Trick for Trick (Fox)—American.	75 min. (A)	Ralph Morgan, Victor Jory, Sally Blane.	Amusing mystery of trick magician's murder. Investigations well done.	**A lighter type of thriller for general programmes.**
When Strangers Marry (U.A.-Columbia)—American.	56 min. (A)	Jack Holt, Lilian Bond, Arthur Vinton.	Lively marital melodrama, set in the tropics. Story incredible, but skilfully cloaked, and turned into popular entertainment by good acting and experienced treatment.	**Acceptable two-feature programme booking.**

* A British Picture.

REVIEWS FOR SHOWMEN

To-day We Live

M-G-M. American (A). Directed by Howard Hawks. Featuring Joan Crawford, Gary Cooper and Franchot Tone. 10,009 *feet. Release date not fixed.*

WAR romance, a film which decorates its theatrical tale of courage and sacrifice with a thrilling and spectacular imitation of the real thing, staged in the Howard Hawks characteristic magnificent manner. Although the "stout fellow" sentiment is forced home too persistently for it to ring true, the players, nevertheless, interpret their rôles with seriousness. It is the sincerity of the characterisation and vivid brilliance of the spectacle which help to conceal the artificialities, build up drama, and make the picture a star booking of undeniable power and strong mass appeal.

Story.—Diana, an English girl, is forced, on the death of her father in the war, to surrender her ancestral home to Bogard, a wealthy young American. She and Bogard fall in love, but she keeps faith with Claude, her irresponsible childhood friend, to whom she is unofficially engaged.

Her brother Ronnie and Claude are on war service, and Diana finds herself billeted in the same district when she joins the Ambulance Corps. When Bogard, who has meanwhile joined the Air Force, is reported dead, Diana allows Claude to take possession of her. Bogard, however, turns up, and the two men meet. Bogard takes Claude on a bombing expedition to test his courage; he comes through with flying colours, and returns the compliment by taking Bogard with him and Ronnie on a speedboat patrol. They are shelled and Claude is blinded

Later Bogard is ordered to bomb a battleship, but Claude, knowing that he is in the way, begs Ronnie to take him out to their boat and do the job. Their success costs them their lives, but Bogard is spared to bring belated happiness to Diana.

Acting.—Joan Crawford acts with genuine feeling during the opening sequences, but the tragedy of the rôle slowly reaches out beyond her and she fails to convince during the latter stages. Gary Cooper, however, is well cast as Bogard and displays rugged vigour.

Robert Young and Franchot Tone are effectively contrasted as Claude and Ronnie respectively, but both have a tendency to overact, a fault which can be partly attributed to the story.

Production.—The story not only turns on a very conventional irony, but is set in a section of the war front which could only have lived in the imagination of the author. This, however, leads to extraordinarily good spectacle, accentuated by tender pathos, and it is the thrills which help to detract from the false sentiment and establish some mass appeal.

The personalities of the leading players, too, occasionally rise above the unreality of their rôles, and this also tends to promote interest. The film is not good drama, but it certainly earns full marks as spectacle, and this angle, plus star values, cannot be ignored.

Settings and Photography.—The early English sequences are quite good, the scenes of aerial combat are exciting, the impudent activities of the speed-boat, with its torpedo-dropping device, are hair-raising, while the glorious end of the brother and lover has both poignancy and spectacle. Lighting and photography are very good.

Points of Appeal.—Stars, vivid spectacle, sentiment, thrills, and title.

The Little Giant

First National. American (A). Directed by Roy del Ruth. Featuring Edward G. Robinson, Mary Astor and Russell Hopton. 6,863 *feet. Released October* 23, 1933.

SOCIOLOGICAL comedy of rich contrast, with a clever story, breezy, telling dialogue, bright, hilarious situations neatly contrived, and excellent characterisation and treatment. Edward G. Robinson once again displays his amazing flair for character-drawing and, by entering into the spirit of the entertainment with unabated gusto and understanding, holds it together and establishes irresistible general appeal. Great stuff, an unalloyed joy from beginning to end.

Story.—Bugs Ahearn, a Chicago beer baron, realises that the game has ended with the repeal of prohibition and promptly gets out of that racket with his immense fortune intact. He then goes to Santa Barbara with Al Daniels, his trusted henchman, determined to break into Society. He finds it difficult, however, and becomes easy game for Polly Cass, whose father sells him his worthless share-pushing business and leaves him to carry the baby. Once Bugs realises that he has been duped, and that his is not the only racket, he marshals his old Chicago forces and turns the tables gloriously on Cass Senior. His fortune is retrieved, and he marries Ruth Wayburn, a real but impecunious Society girl whose palatial estate he had rented.

Acting.—Edward G. Robinson is immense as the racketeer who goes Ritzy, and is so perfectly cast that his mere presence, irrespective of his genius, enables him to bring rich humour to the theme.

Russell Hopton makes an excellent foil as the taciturn, sceptical Al, Mary Astor and Helen Vinson are perfectly contrasted as the two women, and the supporting types are skilfully etched.

Production.—The old adage "Let the shoemaker stick to his last" gives the picture its theme, and its exemplification takes a modern and telling form. The subject is brilliantly handled, and the ambitious beer baron's unfortunate excursion into Society and high finance leads to gorgeous situations, all of which have the distinguishing mark of real humour.

The producer and principal player employ only the subtlest exaggeration to score their points, and the effect is devastating. No comedy for some considerable period has surpassed this effort for crispness and cleverness, and its strength lies in its equal appeal to all classes.

Settings and Photography.—The expense and pains with which the aspirant tries to break into Society are illustrated in hilarious by-play, while the manner in which the Chicago thugs force the crooked financier and his directors to rebuy their worthless stock gives the film its riotous ending.

Points of Appeal.—Immense performance by, and popularity of star, clever story, neat situations, devastating humour, excellent atmosphere, support and direction.

Man of Action

U.A. Columbia. American (U). Directed by George Melford. Featuring Tim McCoy, Caryl Lincoln and Wheeler Oakman. 5,232 *feet. Released immediately.*

REFRESHING Western drama, with a neat mystery element which helps to bring new life to the otherwise conventional theme. The development is rather leisurely, but there are a sufficient number of good fights to give the narrative adequate impetus and keep the entertainment pleasantly alive. Useful supporting offering of its type.

Story.—Tim Barlow, a ranger, drifts into a small town and learns that his old friend, Sherman, has been robbed and wounded after receiving a considerable loan from the bank. Deep mystery surrounds the crime, but Tim eventually unearths a cool plan to trick Sherman out of his ranch. After seeing that the instigator of the scheme gets his deserts, he settles down with Sherman's daughter, Irene.

Acting.—Tim McCoy plays Tim with quiet deliberation and rides and fights with his customary vigour, Caryl Lincoln is a modest and charming Irene, and Wheeler Oakman, Joe Gerard and Stanley Blystone work hard in support.

Production.—The development is a little dreamy, but the mystery element is sufficiently well sustained to keep interest awake and the fights are timed to prevent monotony. The steady vein of romantic sentiment, too, assures feminine appeal, while the background smacks of the wide, open spaces and contributes to realistic atmosphere.

Settings and Photography.—Both the interiors and exteriors are presented with conviction, while the lighting and photography do full justice to the sweeping outdoor panoramas.

Points of Appeal.—Clean story, sustained mystery element, hard riding, pleasing sentiment, and good atmosphere.

Lord of the Manor

Paramount. British (U). Directed by Henry Edwards. Featuring Fred Kerr, David Horne aad Betty Stockfeld. 6,367 *feet. Release date not fixed.*

NEAT comedy of the English countryside, adapted from the play by John Hastings Turner, which builds up its story on its clever, lifelike characterisation, and turns it into delightful entertainment. The film depends to a great extent on its dialogue for its humour, but good movement is nevertheless maintained.

The acting is far above the average, and the perfect types suggested by Fred Kerr, Betty Stockfeld, David Hor and Kate Cutler enable the gentle and typically English comedy and sentiments to register. A British film which will enhance the quality of any programme.

Story.—Sir Henry Bovey, lord of Stagbovey Man learns that the local council has decided to billet three of the local unemployed on him, and he decides, with characteristic generosity, to make them his guests. The three—George Tover, a hardened old toper; his daughter, Lil and Jim Bridge, a young Canadian—enter the establishment at a time which coincides with the arrival of K Carville, the chorus-girl fiancée of Sir Henry's son, Robe

Sir Henry does not approve of the match, and to add to his troubles his guest, Barbara, attractive daughter of his old friend, General Fleeter, falls in love with Bridg Following this things become even more involved, but out of the tangle emerges rich comedy before a satisfactory and charming dénouement is reached.

Acting.—Fred Kerr is perfectly cast as the heated but likeable Sir Henry, Kate Cutler is delightful as his sympathetic wife, Betty Stockfeld has poise and character as Barbara, Frank Bertram is excellent as Tover, David Hor is true to type as the fiery general, and Harry Wilcoxson is good as Jim.

Production.—The involved but nevertheless clever and amusing story works out neatly, and the situations are handled with skill and point by a brilliant group of artistes. The entertainment lies mainly in the characterisation.

The atmosphere of the play is truly, typically and delightfully English, and its homely setting and sentiment add measurably to its quality. Henry Edwards, the producer, has handled his difficult task with skill, and succeeds in maintaining perfect balance and smooth movement. Something really fresh and engaging, a proposition which should win approval anywhere.

Settings and Photography.—The English manor and its delightful grounds give the play its perfect setting and atmosphere, enhanced by good photography.

Points of Appeal.—Clever, novel story, amusing situations, good dialogue, excellent characterisation, and delightful atmosphere.

Karma

International Productions. Indian (U). Directed by J. F. L. Hunt. Featuring Devika Rani and Himansu Kai. 6[illegible] *feet. Release date not fixed.*

SOME fine natural scenery has been incorporated in a picture produced in India through the facilities afforded by two native princes. Story value is slight and the points of interest confined to the native cast and aspects of r life, such as a tiger hunt and snake charming.

A novelty booking for popular halls is indicated.

Story.—The Maharani of Sitapur, a believer in progress, is in love with the Prince of a rival State. The Prince's father is opposed to the match, but sends his son to lead a tiger hunt over the Maharani's territory. After an attempt on the Prince's life by the malcontents of Sitapur, he is bitten by a cobra and carried to a snake charmer's hut, where a secret snake-bite effects a cure.

Acting.—The fact that the players are speaking in English seems to have hampered both their naturalness and the grace of gesture which was so notable a feature of the silent film "Shiraz." Devika Rani has an attractive appearance, and both she and Himansu Rai put up conscientious performances. The part of a holy man is successfully taken by Abra Sofaer, who has an impressive delivery.

Production.—J. F. L. Hunt has not too clearly established his story and has chiefly conveyed it through dialogue. He has relied more for his effects on the native hunt, which is shown at length but with no great variety of detail, and on the episodes at the snake-charmer's hut.

Recording deals with native speech heard in the distance and with the musical accompaniments to the hunt. A brief scene in a temple of Siva introduces a touch of choral work. The snake charmer's piping and a beggar's flute playing are novel and entertaining.

Settings and Photography.—Countryside exteriors showing the Prince's hide-out during the hunt in a tree-top are quite well photographed.

Points of Appeal.—Authentic native background, the tiger hunt and native cast.

Secrets.

nited Artists. American (A). Directed by Frank Borzage. eaturing Mary Pickford and Leslie Howard. 7,640 *feet. Released November* 6, 1933.

ROMANTIC drama, a liberal adaptation of the play, a simple panorama of domesticity, illustrating the driv- ng force of love and the supreme healing power of under- anding and forgiveness in a succession of virile and licate pictures, depicting the important landmarks in the ves of a married couple.

The actual story is a trifle sketchy, but the astute direc- ion of Frank Borzage results in liquid continuity and fine rama and tender sentiment emerges from plot.

Mary Pickford makes a complete comeback, and her nder personality, accentuated by the natural acting of eslie Howard, completes the excellent entertainment, which as all the necessary box-office angles.

Story.—Mary, daughter of a wealthy shipowner, elopes ith her father's penniless clerk, John Carlton, and gives im the inspiration to battle his way to success during the arly Californian pioneer days. He eventually stands for overnor, but the rumour of his affair with a Spanish oman jeopardises his chances of success.

Mary, however, loyally stands by him, and forgives this pse—and others, and enables him to go to even greater ccess. Their old age sees them and their grown-up mily strong in unity.

Acting.—Mary Pickford ages with charm and dignity as ary, and runs the whole gamut of the emotions with con- ction, understanding, and sensitiveness. Leslie Howard very good as the rather weak John, and invests the rôle ith his characteristic polish.

The minor rôles are of little importance, but they are, evertheless, skilfully handled by C. Aubrey Smith, Blanche rederici, Doris Lloyd, Ned Sparks, and Herbert Evans.

Production.—The story, by covering a lifetime, makes it ther difficult to preserve dramatic balance and smooth ntinuity, but Frank Borzage once again employs his mera cleverly to develop atmosphere and suggest the ssing of time, and thus evolves a dramatic panorama of mmendable purpose and compactness.

The human side of the picture revealed in the lapses of e husband, and the understanding and forgiveness of e wife, resulting in those intimate marital secrets which ve the picture its title, is superbly handled, and out of it velops the emotional force to drive the film from its ening to the close with a sweep that compels concentra- on.

The picture makes a superb setting for the star's return, d the popularity of its entertainment and the wideness of appeal are never in question.

Settings and Photography.—The early courtship sequences e delightful, the rigours and hardships endured by the oneers pave the way to virile drama, while the delicacy splayed in the concluding chapters of the romance is irre- tible. Lighting and photography are used with fine agination.

Points of Appeal.—Excellent story, charm and appeal of r, good support, imaginative treatment, strong feminine d emotional appeal, and colourful atmosphere.

Silent Men.

A. (Columbia). American (U). Directed by D. Ross derman. Featuring Tim McCoy and Florence Britton. 5,199 *feet. Released immediately.*

HE plot of this outdoor drama is a trifle involved and the dénouement a little weak, but the characterisation extraordinarily good, and the treatment shows some agination, and herein lies the compelling interest. Hectic hts and good horsemanship work their way into the velopment, and by retaining the essential characteristics pular entertainment is ensured. Safe Western offering.

tory.—Tim Richards escapes from prison after serving erm for a crime which he did not commit, and goes to other town, where, under an assumed name, he is engaged Two-Block Burnett to round up cattle-rustlers. Graft is rampant, however, that he has difficulty in completing his k, but by playing one crook against another he ultimately ceeds, establishes his own innocence, and finds romance.

cting.—Tim McCoy not only looks every inch the ong, silent hero, but plays it with conviction, while eeler Oakman, Matthew Betts, Lloyd Ingraham and rence Britton give power to the support.

roduction.—It takes some time for the plot to take shape, once the preliminaries are over interest quickens and unmasking of the villains is carried out with good amatic effect. The action is not quite so brisk as usual, being left to the camera, accompanied by clever lighting, bring out the deep intricacies of the theme.

ettings and Photography.—The interiors are cleverly de- ned, while the exteriors have true pictorial value.

oints of Appeal.—Good dramatic plot, quietly effective atment, strong characterisation, and convincing setting.

When Strangers Marry

l. (Columbia). American (A). Directed by Clarence dger. Featuring Jack Holt, Lilian Bond and Arthur Vinton. 6,099 *feet. Released August* 21, 1933.

ARITAL melodrama, set in the tropics, the somewhat artificial story of which is offset by spirited romance, or its drama, lively skirmishes, and colourful atmosphere. that matters to the masses is crowded into the six reels, d put over by the sound characterisation of an attractive t and good showmanship. Acceptable two-feature pro- amme proposition for the majority.

tory.—Steve Rand, a hard-boiled engineer, is annoyed the behaviour of Marion Drake, a reckless Society girl, a night club and chastises her. She appears to like it, wever, and marriage results.

he then accompanies him to the tropics, where he is der contract to complete a railroad, but becomes peeved en she is left alone during his absence in the jungle. t of pique, she encourages Hinkle, a man secretly em- yed to hinder her husband's work, but makes amends en she learns the truth, and saves Steve from a native sing.

cting.—Jack Holt plays the hard-boiled Steve with aging vigour, and gives strength to the story, but Lilian nd, although attractive, is inclined to overact as Marion. thur Vinton, Barbara Barondess, Ward Bond and Charles vens, however, contribute sterling work in support.

roduction.—The picture is frank melodrama and must be taken too seriously, but once its ingenuousness is epted it provides good entertainment, popular hokum inently designed for the consumption of the masses. The rlwind courtship gives the story a good start, and its ursion into the tropics paves the way for hearty drama, ich is suitably coloured and relieved by spectacle. The t of experienced players do a sound job of work, and ir whole-hearted efforts, reinforced by experienced direc- n, get the film over.

ettings and Photography.—The Parisian sequences are ght, the tropical atmosphere has colour if not conviction, l the culminating scrap with natives puts a kick into the max.

oints of Appeal.—Incredible but popular and entertain- story, sound characterisation by good cast, liberal treat- nt, and modest thrills.

Soldiers of the Storm.

U.A. Columbia. American (A). Featuring Regis Toomey, Anita Page and Robert Ellis. Directed by D. Ross Lederman. 6,280 *feet. Released September* 11, 1933.

STRAIGHTFORWARD melodrama, dealing with drug smuggling on the Mexican border, which is a trifle naïve in development, but has plenty of action, excellent aerial stuff, and pleasing romance to carry it along. There is no call for great acting, but the principal players nevertheless interpret their rôles with conviction and bring punch and rousing drama to the swift succession of gripping situations. Good popular programme stuff.

Story.—Brad Allerton, pilot of the U.S. Border Patrol, poses as a famous stunt flyer, who is in gaol in the East, in order to gain the confidence of Moran, proprietor of a café on the Mexican border, who is suspected of being the head of a gang of dope smugglers.

He becomes acquainted with Sonia, a dancer, whose fiance has been quietly put away by Moran, and through her gains sufficient evidence to round up the gang. He then sees that Moran and his associates get their just deserts, and his reward is the love of Natalie, daughter of a leading citizen, who had been caught in Moran's clutches and had come to an untimely end.

Acting.—Regis Toomey's easy manner, quiet virility and engaging smile make him an excellent choice for the rôle of Brad, and he carries off the honours with conviction. Barbara Barondess gives an interesting study as Sonia, Robert Ellis is an excellent villain, and Anita Page is adequate as Natalie.

Production.—The melodrama gets quickly off the mark at the start, and swiftly makes for its goal without indulging in idle subtlety. The many strings to the plot are woven into an exciting design, suitably coloured with popular sentiment, the whole being backed up by lively thrills, good atmosphere, and efficient technical work. All that matters is here, and slickness and showmanship, revealed in the treatment, assures popular success.

Settings and Photography.—The flying sequences are hectic, the dramatic situations have plenty of punch, and the atmosphere is refreshing.

Points of Appeal.—Rousing story, good characterisation, wholesome atmosphere, aerial thrills, pleasing sentiment, and virile presentation.

Lucky Dog

Universal. American (U). Directed by Zion Myers. Featuring Chic Sale. 5,252 *feet. Release date not fixed.*

POPULAR and appealing story of a dog's devotion through prosperity and adversity. The strong animal interest dominates the plot, and the intelligence of the dog, Buster, and his canine friends will appeal to all lovers of man's friend. There is a large vein of sentiment and a sprinkling of drama, and the picture should make a useful supporting offering for family and juvenile programmes.

Story.—Wilson, a business man, who has appropriated his firm's money, is deserted by his wife and friends on being jailed, and only his dog, Buster, remains faithful. He provides for the dog, but Buster drifts into the streets seeking his master. On his release Wilson, finding his dog gone, searches for him unsuccessfully. Driven to stealing food, he is chased by the shopkeeper, and Buster joins in the chase. Wilson seeks refuge in a house, and when the door is broken down Buster rushes in, only to be felled by his master, who does not recognise him until too late. The dog recovers, and with Wilson starts afresh in new surroundings.

Acting.—Charles (Chic) Sale capably portrays the weak and unfortunate Wilson, and although much of the story is devoted to the adventures of Buster, retains interest. Buster and his canine companions are cleverly trained and play their rôles well. Other human characters are suitably cast and support ably.

Production.—The story of the dog's devotion to his master provides entertainment of a moving and innocuous nature, and while overmuch of the footage deals with the less fortunate period of its existence, its adventures while seeking its master will appeal to all dog-lovers. Developing placidly with some canine sequences, which, however, are inclined to run to length, it proceeds to an active climax and ends on a happy note. Where necessary, a musical accompaniment appears.

Settings and Photography.—Street exteriors comprise the main settings, and are clearly photographed.

Points of Appeal.—Simple and popular story, star, and appealing animal interest.

Hallelujah I'm a Tramp

United Artists. American (U). Directed by Lewis Milestone. Featuring Al Jolson, Madge Evans and Frank Morgan. 7,571 *feet. Released November* 27, 1933.

ROMANTIC comedy-drama, set partly to music, a simple symphony of a big city expressing the calm philosophy of a tramp, which heralds the return of Al Jolson, and presents him with a starring vehicle which is admirably suited to his talents. Lewis Milestone's treatment, which rests to a great extent on the intelligent co-ordination of music and pictures for its effect, displays great imagination, but is a trifle indefinite in its application, and the continual switching from the light fantastic to the serious is occasionally disconcerting. However, the new departure nevertheless results in picturesque entertainment of gay, sweet simplicity, and wide, sentimental appeal, the novelty, star values and rousing vocal numbers of which augur well for box-office success.

Story.—Bumper, recognised king of the tramps of Central Park, has a staunch friend in Mayor Hastings. Hastings and June Marcher, his charming lady friend, quarrel through a misunderstanding, and June attempts suicide by throwing herself in the lake. Bumper, however, rescues her, finds her suffering from loss of memory, and gives her a home. He then deviates from his principles and takes a job and works to win her love, but, just as happiness is within his grasp, she is confronted by Hastings and her memory is restored. Bumper is forgotten, but he takes the blow philosophically and returns to the old life.

Acting.—Al Jolson plays Bumper in the right spirit, and his singing gives a fine lead to the rousing choruses, but his speaking voice is not too good. Madge Evans is very charming as June, Frank Morgan is good as Hastings and patterns his character on the famous Jimmy Walker, while Tammy Young, Harry Langdon and Chester Conklin are the most prominent members of the strong supporting team.

Production.—The story is of the lightest character, but it is picturesque and strikes the sentimental note with unerring skill. Lewis Milestone makes liberal use of the musical score, and the device, borrowed from light opera, of setting the dialogue to music is effective, but unfortunately the new treatment is not consistently employed, and the dropping back to the conventional at times tends to throw the entertainment out of balance. This fault apart, however, the picture makes an admirable vehicle for the star, and presents its irresistible melange of the pathetic, dramatic, humorous and sentimental in a setting of great charm and appeal.

Settings and Photography.—The few interiors furnish good contrast, but it is the perfectly composed exteriors, unfolding in complete accord with the music, which give the picture its delightful atmosphere. Lighting and photography are excellent.

Points of Appeal.—Simple, appealing story, star, unusual and effective treatment, good musical score, delightful setting, and brilliant camera work.

Trick for Trick

Fox. American (A). Directed by Hamilton Macfadden. Featuring Ralph Morgan, Victor Jory and Sally Blane. 6,335 *feet. Release date not fixed.*

HUMOUR and an ingenious story combine to make an entertaining mystery thriller. Well acted and produced with the maximum of effect, it should go down with the majority of patrons.

Story.—Azrah, a trick magician, finds out through a journalist that his ex-partner, La Tour, is trying to direct suspicion on him for the murder of Evelyn Maxwell. At a seance staged by Azrah, La Tour is found murdered in the chair that Azrah should have occupied. Completing the seance, Azrah recalls an interview with Evelyn Maxwell in which she accuses La Tour of seducing her. Evelyn's father, disguised as a doctor, confesses to having murdered La Tour. The journalist's heart interest with a girl present is furthered by Azrah's investigations.

Acting.—Ralph Morgan is sufficiently impressive as the trick magician and conveys the human side of the character. Victor Jory is a saturnine La Tour, Sally Blane a charming heroine, while light relief is adequately provided by John George and Clifford Jones as the assistant and the journalist respectively.

Production.—Hamilton Macfadden develops the complicated theme logically. The improbability of the whole thing is more than made up for by the humorous interludes showing the elaborate tricks played by Azrah on his clients. Dialogue is unforced and snappy, and the characterisation clear, if exaggerated. There is also a well-sustained mystery.

Settings and Photography.—Lighting has been exploited to the utmost in showing the weird nature of the magician's castle home. Appearances and disappearances of objects in the fashion of Maskelyne are cleverly conveyed. Action is entirely confined to the magician's precincts.

Points of Appeal.—Mystery thriller, humorous in type, with colourful detail and ingenious story.

Murders in the Zoo

Paramount. American (A). Directed by Edward Sutherland. Featuring Lionel Atwill, Charles Ruggles and Gail Patrick. 5,400 *feet. Released September* 30, 1933.

LURID murder melodrama, story of a fanatical jealousy, played against zoological backgrounds, which taxes one's credulity to the full, and fails to do justice to the vital, compelling histrionics of Lionel Atwill. There is sensationalism in plenty, but the thrills are too highly coloured to register, and border on the preposterous, while the humorous relief strikes an incongruous note. The picture is real hokum, hokum addressed to the uncritical masses, and it relies on the present vogue for animal films to get it over.

Story.—Eric Gorman, a millionaire sportsman and zoologist, is absurdly jealous and suspicious of his wife, Evelyn, and kills one of her admirers while hunting for animals in the jungle. On the return journey, Roger Hewitt falls in love with Evelyn, and, at a banquet given in the zoo, Eric disposes of him in circumstances which point to his death from a bite by a green mamba, and charges Dr. Woodford, a scientist, with neglect. Evelyn knows who committed the murder, but is thrown in the crocodile pool by Eric before she can inform Woodford.

Woodford, however, succeeds in establishing Eric's guilt, but Eric attempts his life by inoculating him with mamba poison. Fortunately, Woodford had discovered an anti-toxin, and his fiancée, Jerry, gives him an injection which saves his life. Eric then tries to make his escape from the grounds of the zoo, but is caught in the coils of a giant cobra and killed.

Acting.—Lionel Atwill is amazingly good in the circumstances as Gorman, and his vital personality compels interest, but the rôle is too fantastic to live. Charles Ruggles provides the light relief as a publicity man, but he, too, fails to find an outlet for his talents in the story. Gail Patrick, Randolph Scott, Kathleen Burke and Harry Beresford, however, are fairly good in support.

Production.—This picture is obviously manufactured to thrill, but overdoes the heavy stuff and defeats its own object.

The zoo background certainly provides a colourful setting for the story, but the animal interest is now getting hackneyed, and fails to bolster up the highly coloured narrative. However, although the film fails to earn full marks as drama, its artless sensationalism will no doubt excite the senses of the masses.

Settings and Photography.—The scenes in the zoo are made interesting, while the stampede of wild animals and the timely end of the villain provide naïve thrills. Lighting and photography are good.

Points of Appeal.—Star, sensationalism, colourful backgrounds, and hectic thrills.

SHORTS OF THE WEEK REVIEWED

FIRST NATIONAL

ALONG CAME RUTH. American (U). Featuring Ruth Etting. 1,929 *feet. Release date not fixed.*—Conventional comedy with music, well staged, which allows full scope for the popular and melodious crooning of the star. Safe fill-up anywhere.

MEMORIES. American (U). 793 *feet. Release date not fixed.*—A novelty interest short, which turns back the pages of history, and depicts events, such as King Edward's funeral, and the manner in which the countries involved in the Great War accepted martial law, emphasising their importance in good commentary. Very good fill-up.

PARAMOUNT

HAWAIIAN FANTASY. American (U). 517 *feet. Released October* 2, 1933.—A picturesque Hawaiian musical short, delightfully presented. Most attractive short.

U.A. (COLUMBIA)

THE MAD DOCTOR. American (U). 630 *feet. Release date not fixed.*—A clever Mickey Mouse cartoon, with a Grand Guignol theme, marked by brilliant craftsmanship and effective synchronisation. Excellent short feature.

MICKEY'S MELLERDRAMMER. American (U). 759 *feet. Release date not fixed.*—A brilliant Mickey Mouse cartoon, a devastating burlesque on "Uncle Tom's Cabin." Outstanding short feature.

UNIVERSAL

GOING TO BLAZES. American (U). One reel. Release date not fixed.—The adventures of Oswald the Rabbit when assisting the fire brigade form an entertaining fill-up suitable for most programmes.

MY PAL THE PRINCE. American (U). Two reels. Release date not fixed.—A musical short with Morton Downey and others singing popular compositions in a slight comedy story. Good light booking.

TRADE FINANCIAL NEWS

G.-B. STOCK ANNOUNCEMENT

UNITED THEATRES RESERVE REDUCED

By Our City Editor

It is announced by the Gaumont-British Picture Corporation that the last date for splitting allotment letters in respect of the 4½ per cent. first mortgage debenture stock and 5½ per cent. cumulative first preference shares of £1 each has been extended from May 27 to June 12, and the last date for registration of renunciation has been extended from June 1 to June 16 in the case of the debentures.

Certificates will be ready on and after July 28.

Gaiety Dividend Maintained

The Gaiety Cinema, Manchester, reports a net profit for the year ended May 5 amounting to £2,479. This compares with a profit of £2,754.

The directors recommended the maintenance of the dividend by declaring a final dividend of 4 per cent., making 8 per cent. for the year.

A Smaller Loss

The accounts of United Theatres show a loss for the year of only £2,410 against a loss of £5,866. But capital reserve account has been reduced to £23,704, while £3,000 has been transferred from reserve. After the payment of a dividend of 5 per cent., less tax, against 7½ per cent., there is a balance of £3,314 to go forward.

The meeting of the company will be held at Princes Theatre, Manchester, on May 18, at 12 o'clock noon.

R.K.O. Resignation

At the annual meeting of stockholders of the Radio Corporation of America James G. Harbord, Bertram Cutler and Cornelius N. Bliss were re-elected directors to serve for three years. At the meeting David Sarnoff, president of the Corporation, told stockholders that he had not yet been advised by Mr. Young, also chairman of the General Electric Company, as to whether he would remain a director of RCA.

Later information, however, states, according to the Wall Street Journal, that Mr. Young has now resigned "for the purpose of complying with the decree entered in the Federal Court of Delaware which contemplated my resignation either as director and officer of the General Electric Co., or of the Radio Corporation of America on or prior to May 5, 1933," to quote Mr. Young's letter of registration.

Stockholders' Resolutions

This decree was a consent decree ordering the complete separation of RCA, General Electric and Westinghouse Electric and Manufacturing Co.

The Torquay Corporation holding 100 shares of Common voted negatively on a resolution to ratify acts of officials and directors during 1932. The meeting was attended by more than 200 stockholders, who introduced half a dozen resolutions at times relative to officers' salaries which were either tabled or withdrawn. One stockholder introduced a resolution that officials' salaries be made public. Subsequently another stockholder introduced a resolution that salaries of officials be not published, this latter resolution being carried.

In reply, David Sarnoff, president, said that in view of the highly competitive nature of the business, it would be against the best interest of the company to make these figures known, but salaries of the personnel and all officials had been reduced several times.

A resolution to the effect that it was against the best interests of the company for officials to participate in stock pools was also tabled. All other directors were re-elected.

Sheffield Company's Decreased Profits

The report and balance-sheet of the Abbeydale Picture House, Ltd., Sheffield, shows a slight fall in profits at £2,484, as compared with £2,625 in the previous year. With £630 brought forward the total for distribution is £3,115. £500 is to be written off for depreciation and £1,000 placed to general deserve. A dividend of 2½ per cent. is recommended, leaving £441 to be carried forward.

Gaumont Debentures Lower

Despite the general increased activity in stock and share markets during the past few days the kinema share section failed to respond to this increase in confidence as fully as might have been expected.

The majority of kinema shares were better, but several declines were registered which adversely influenced an otherwise cheerful market. Gaumont issues attracted most attention, the Ordinary shares rising 4½d. to 11s. 9d. and the "A" ordinary 4½d. to 5s. 6d., while both preference issues were unchanged. The partly-paid 4½ per cent. new debenture stock was again weak at £5¾ discount, which showed a decline on the week of 15s. This fall was again due to the approaching final instalment, which has to be paid on May 31.

B.I.P. preference were again bought, and the latest quotation at 18s. shows a rise over the past week of 4½d., while Gainsborough ordinary closed 3d. better. All P.C.T. issues were favoured, the 6 per cent. debentures rising by 5s. to £105¾; the "A" preference improved to 26s. 3d., a rise of 7½d., while the "B" only added 3d. The preference issue of the Construction Company, however, showed a small depreciation.

United Picture Theatres debentures also improved by 10s. to £54, while Moss Empire issues were irregular, most outstanding being the Perpetual Debenture stock, which fell £2 to £62½.

General Theatres did not attract investors, and both issues were lower on balance, the debentures falling 15s. to £95¼, while the preference issue lost 3d. to 10s. 9d.

NEW PRIVATE COMPANIES.

Commercial Entertainments, Ltd.—Registered May 10. Capital: £2,000 in £1 shares. To construct, equip and carry on kinemas, etc. The permanent directors are:—Archibald S. Waters (managing director), 24, Bryngwyn Road, Newport, Mon, kinema proprietor; Mrs. Florence J. Thomas, Newport, butcher; Wyndham J. Oxenham, Gabalfa, Cardiff, kinema engineer; Edgar W. King, Newport, builder. Solicitor: A. H. Bryant, Westgate Chambers, Newport, Mon.

New Pavilion (Gillingham), Ltd.—Registered May 5. Capital: £1,500 in £1 shares (905 ordinary and 595 2½ per cent non-cumulative preference). Entertainment providers in all its branches. The directors are:—Alfred Kelcey, Chatham; Francis G. Kemsley, Gillingham, butcher; Samuel A. Mearing, Rainham, optician; Ralph O. Sanders, 31, First Avenue, Gillingham, draper. Secretary: G. Munday. Registered office: New Pavilion, Canterbury Street, Gillingham.

H. and G. (Norwood), Ltd.—Registered May 12. Capital, £1,000 in £1 shares. Kinema proprietors, etc. The directors are: Philip Hyams, Redstack, Compton Avenue, Hampstead, N.W.3 (director of J. P. S. Pictures, Ltd., and other companies); Sid Hyams, 72, Woodberry Grove, N.4 (director of J. P. S. Pictures, Ltd., and other companies); Arthur J. Gale, Stoneleigh, St. George's Avenue, Weybridge (director of H. and G. Kinemas, Ltd., and H. and G. (Tower Bridge), Ltd). Solicitors: Baddeleys and Co., 77, Leadenhall Street, E.C. Registered office: 90, Regent Street, W.1.

Provincial Industries, Ltd.—Registered May 11. Capital, £2,000 in £1 shares. Distributors, producers, manufacturers and renters of films. Secretary: V. N. Dean. Solicitors: Sanders and Co., 149/151, Regent Street, W.1. Registered office: 14/16, Heddon Street, W.1.

Carlton Cinema, Cosham, Ltd.—Registered May 13. Capital, £16,000 in £1 shares. To erect a kinema in High Street, Cosham, Portsmouth, and to adopt an agreement between A. E. Porter and the Apollo Kinematic Theatre, Southsea, Ltd. The directors are: Capt. William H. U. Marshall, M.I.M.E., etc., Gladstone Hotel, Southsea; Francis R. B. Blake, 25, Craneswater Avenue, Southsea, kinema manager; Frank King, "Semington," Lester Avenue, Bedhampton, Hants (all directors of Apollo Kinematic Theatre, Southsea, Ltd.). Solicitors: John Robinson and Pinnock, 5, King's Terrace, Southsea. Secretary and office: F. King, 5, King's Terrace, Southsea.

Home Counties Theatres, Ltd.—Registered May 12. Capital, £1,000 in £1 shares. Theatre proprietors, etc. The directors are: Arthur Ferriss, 126, Maida Vale, W.9; Hector Ferriss, 1, Seymour Court, Church End, N.3; Percy A. Wallis, 58, Coniston Road, Muswell Hill, N.10. Secretary (pro tem.): R. Freedman. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: Athenæum, Muswell Hill, N.10.

Omnicolor, Ltd.—Registered May 10. Capital, £3,000 in 2,000 7 per cent. cumulative preference shares of £1 and 20,000 ordinary shares of 1s. each. Manufacturers, importers and exporters of and dealers in optical and scientific instruments, kinematograph films, projectors, etc. The directors are: George A. Allan, End House, Heswall, Ches. (director of Direct Publicity Co., Ltd., and Willmer Bros., Ltd.); Gerald L. Finigan, Tarvin, St. Anthony's Road, Blundellsands (director of Direct Publicity Co., Ltd., and Willmer Bros., Ltd.). Secretary: Geo. A. Allan. Solicitors: Layton and Co., 20, Chapel Street, Liverpool. Registered office: 20, North John Street, Liverpool.

RECEIVERSHIPS (APPOINTMENT OR RELEASE).

Ace Ciné-Varieties, Ltd.—Ethel M. Bushell, of West London Theatre, Church Street, Edgware Road, W., ceased to act as Receiver on May 1, 1933.

Derby Turn Picture Palace Co., Ltd.—A. E. Reeve, of 20-21, High Street, Burton-on-Trent, ceased to act as Receiver and/or Manager on April 21, 1933.

BANKRUPTCIES.

A. and F. Cinemas, Ltd., 211, Clapham Road, London, S.W.9.

The statutory first meetings of creditors under the compulsory liquidation were held on May 12.

Mr. Naunton, the Official Receiver, reported that the company was registered in November, 1931, with a nominal capital of £6,000 increased in the following April to £8,000. Arthur Ferguson, Thomas Armstrong and F. C. Hatfield were associated with the purchase of a lease of the New Royalty Kinema, Brixton Hill, S.W., and the formation of the company. In February, 1933, a lease of the Stockwell Palladium was purchased for £5,500, satisfied by the payment of £1,500 in cash, and the granting of a mortgage for £4,000 on the kinema, a mortgage on the New Royalty being given as further security. The receipts declined after the first six months, and by February last the company was heavily in arrears with the rent of both kinemas. The failure of the company was attributable to the heavy decline in the takings of both kinemas, due to the lack of spending power of the public. Both kinemas were situated in working-class districts, where large numbers of the people are unemployed and have been adversely affected by the cut in the dole which took place in November, 1931. Contributory causes were stated to be shortage of good films from America, and the competition of larger kinemas.

The statement of affairs disclosed total liabilities £7,554 (£7,551 unsecured), assets £3, and a total deficiency as regards shareholders of £14,551.

The liquidation remains in the hands of the Official Receiver.

Montague Gabriel, The Pavilion, East Dulwich, London.

At the first meeting of the creditors, the liabilities were estimated at £2,175, and has no assets. He took over the kinema in August, 1932, with a capital of £200. Apart from one or two good weeks, for which his own "publicity" was responsible, and to better bookings, the venture was not successful. Everything had been wrongly estimated. He attributed his failure to misrepresentation as to the amount of the takings of the kinema, to the heavy expense of running it, to inexperience, and to heavy expense of alterations and decorations to the dance hall adjoining.

The case was left in the hands of the Official Receiver.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/-	3/-	—
" " 7½ % Pref.	16/-	16/3	+ -/3
A.P.P.H. Ord.	20/-	20/3	+ -/3
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/9	—
Baird Televis. Defd. Ord. 5/-	1/-	1/-	—
Blackpool Tower Ord. £1	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
" & Dom. Defd. 1/-	-/3	-/3	—
" " Prefd. Ord.	2/9	2/9	—
" In. Films (Props.) 10/- Ord.	-/4½	-/4½	—
" Inter. Pic 5/- Ord.	3/3	3/4½	+ -/1½
" " 8% Pref.	17/7½	18/-	+ -/4½
" Lion Prefd. Ord.	2/-	2/-	—
" " Defd. 4d	-/1½	-/1½	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
" " 7% Conv. Deb.	£105	£105	—
Gains. Pic. Ord. 10/- pd.	8/-	8/3	+ -/3
Gaumont-British Ord. 10/-	11/4½	11/9	+ -/4½
" " "A" Ord.	5/1½	5/6	+ -/4½
" " 5½% New Pref.	18/3	18/3	—
" " Converted Pref.	18/-	18/-	—
" " 6½% 1st Mort. Deb.	£103	£103	—
" " 4½% New Debs. (£50 pd.)	4½ dis.	5¾ dis.	—15/-
General Thea. Pref.	11/-	10/9	— -/3
" " 6½% 1st Mort. Deb.	£96	£95¼	—15/-
Ldn & South Super Cin. 2/- Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd.	2/6	2/6	—
" " £1 Cum. Pref. Ord.	25/-	25/3	+ -/3
" " 5% 1st Mort. Deb. (Conv.)	£98	£98	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/2	1/2	—
Moss' Empires £1 Ord.	9/-	9/3	+ -/3
" " £1 Cum. Pref.	7/6	7/3	— -/3
" " 6% Deb.	£98½	[illegible]	+ 5/-
" " 6% Perp. Deb.	£64½	[illegible]	— £2
P.C.T. Ord. 10/-	18/9	18/9	—
" 7½% Ptg. Pf. Ord.	21/9	21/9	—
" Cum. "A" Pref. £1	25/7½	26/3	+ -/7½
" " "B" " "	23/3	23/6	+ -/3
" 6% 1st Mort. Deb.	£105½	£105¾	+ 5/-
" Const. 7% Pref.	21/6	21/3	— -/3
Stoll P.T. Corp.	3/3	3/-	— -/3
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
" " " 7% 1st. Mort. Deb.	£53½	£54	+ 10/-

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

Mill Hill Appointment—Midland Changes—F. Riego Leaves A.B.C.—E. B. Gold at Forum, Birmingham—New Posts for W. Hudson and W. Briggs

K. B. Showler has been appointed manager of the Mill Hill Cinema. A keen publicist, Mr. Showler has held a number of provincial and town appointments, which have included service at the Cosy, Norwood, and Harry Day's King's, Dover.

K. B. SHOWLER

Harry Hogton has been appointed manager of the Regent Cinema, St. James's Street, Walthamstow, which is opening under new management in the near future. Mr. Hogton has well over 30 years' Trade experience to call upon, starting with the New Century Picture Co. with which he remained for eleven years. Later he became general manager of the Super Cinema, Macclesfield, and for a time was manager of Western Imports. Latterly he has been working on his own account in the North, but adverse trade conditions brought their difficulties, and he came to the Regent, Norwood, from where he was transferred to open the Walthamstow Regent.

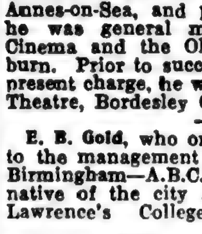
Frank Riego, manager of the Palace Theatre, Erdington, has resigned his appointment with Associated British Cinemas and is joining the Parker circuit to take over the management of the Plaza Cinema, Birmingham. Mr. Riego entered the Industry as a boy with J. Testo Sante, the well-known showman, and later became manager of the Picture Palace and Grand Theatre, Radcliffe. During the war period his knowledge of kinema projection stood him in good stead, for he was taken from his duties as a despatch rider and placed in charge of the Army kinema at Pernes, near Lilliers, where a number of films dealing with Army manœuvres, etc., were screened as well as entertainment films. After the war he became associated with Harry Day at the Empire Theatre, Bristol, for five years, following which he took over control of the Theatre Royal, Bristol. He relinquished this appointment to become proprietor of a series of ballrooms and dancing establishments in the Bristol area. Disposing of these he joined Messrs. Dents, becoming manager of the Grant Theatre at Tamworth, and later manager of the Palace Theatre and Ballroom. Frank Riego is well known for his original exploitation methods and it is interesting to note that he, together with S. Parsons—then of Leicester—jointly won the exploitation prize open to managers throughout England. Mr. Riego was one of the first twelve in the *Kine.'s* Company of Showmen.

F. RIEGO

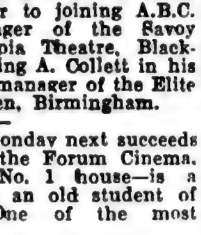
H. YORKE

Harry Yorke, who has been in the management of the Adelphi Theatre, Coventry Road, Hay Mills, Birmingham, since November, 1931, has been appointed to the charge of the Palace Theatre, Erdington, where he succeeds Frank Riego. Mr. Yorke has been associated with the entertainment world from a youth up, his father being the proprietor of several halls in the Lancashire district. He is a native of St. Annes-on-Sea, and prior to joining A.B.C. he was general manager of the Savoy Cinema and the Olympia Theatre, Blackburn. Prior to succeeding A. Collett in his present charge, he was manager of the Elite Theatre, Bordesley Green, Birmingham.

E. B. Gold, who on Monday next succeeds to the management of the Forum Cinema, Birmingham—A.B.C.'s No. 1 house—is a native of the city and an old student of Lawrence's College. One of the most popular figures in Birmingham entertainment circles "Manny," as he is known to his friends, has had a wide experience in the industry, dating back to the days of the Graham Wilcox productions of "Chu Chin Chow" with Betty Blythe and Mae Marsh in "Paddy, the Next Best Thing." From the production side he became associated with the exhibiting section, having held appointments at the Silver Cinema, Worcester, and later joined A.B.C., since when he has managed the Astoria Cinema, Aston Cross, Birmingham, and the Edgbaston Cinema, Birmingham. He is a member of the Edgbaston Conservative Club.



E. B. GOLD



W. HUDSON

William Hudson, manager of the Palace Theatre, Bordesley, Birmingham, has been appointed to the management of Edgbaston Cinema, Birmingham, in su cession to M. Gold. Mr. Hudson has ha a wide experience in the Trade and pr to his appointment at Bordesley was in managerial chair of the Elite Thea Bordesley Green, and the Gaiety Thea Birmingham, for the A.B.C. circuit Pr vious to his appointments in Birmingh he was for a considerable time manager the Markham enterprises at Market Drayt He takes on his new post on May 22.

Wilfred Briggs, manager of the Metro Cinema, Snow Hill, Birmingham, has be appointed manager of the Palace Cine Bordesley, Birming ham, in succession W. Hudson. Mr Briggs joined A.B. about a year ag when he took ov the Metropol management. He h had an interesti career, and can clai to be one of the fe kinema manager holding a full civilia air pilot's certificat A native of Liverpool Mr. Briggs first en tered upon a business career in the cotto industry, which he left for a stage caree becoming first a student of the Liverpoo Repertory Theatre. He has played in ove seventy different stage productions, i cluding the "Ghost Train" and "Wh Cargo." Prior to his joining the A.B.C. e terprise he was engaged with Standar Cinemas, Ltd., as manager of the Swind Empire.

A. Dowding, manager of the Empir Theatre, Stirchley, Birmingham, succeed Harry Yorke as manager of the Adelph Cinema, Hay Mills, Birmingham. M Dowding has held the licence of the Empi Theatre for the past eight years, and has life-long experience in the Industry, havi passed through the operating departme prior to holding managerial appointme He began his career when 16 years of a at the old Imperial Cinema, Birmingha

Eldon Firmstone, a young protégé of Je Crawford, is deputising at frequent in vals for Leslie Taff at the Gaumont Pala Birmingham. It is claimed that Mr. Fir stone has the only kinema organ to be stalled in a private house in the Brit Isles. It is a Christie three-manual mod and has necessitated building an additio wing to his house to accommodate the org chamber. The organ will be forma opened by Reginald Foort on May 28, wh several other well-known kinema organis will be present at Wordsley Manor, ne Stourbridge, which is Mr. Firmston residence.

Cyril Chamberlain, when riding p on a motor-cycle, sustained severe inju when the cycle came into collision with omnibus. Mr. Chamberlain is connec with the well-known family of Bristol ex bitors of that name. He is a son of proprietor of the Magnet Kinema, Bris and a brother of F. G. W. Chamberla vice-chairman of the Bristol Branch of C.E.A.

Cecil Barrage and **C. Stone**, both assist managers, have engaged in an exchange positions. The former is now at Orpheum, Golders Green, and the latter the Savoy, Wandsworth. Owing to a understanding it was stated in last wee issue that the organists at these two hou had exchanged positions. This is inco as neither organist is contemplating an change of kinemas.

LOCAL CENSORSHIP

RADNOR C.C. TO APPOINT COMMITTEE

The May meeting of the Radnor C Council resulted in discussion arising the Council's General Purposes Comm decision to appoint local censorship of f committees for the area.

The deletion of the minute was m and special objection was taken to som the committee's new conditions of kin licence because these conditions would enforced on proprietors as condition of being given the licence.

Some members thought sufficient pr tion was afforded by the Board of F Censors.

The chairman explained that the co mittee were more concerned in the ma censorship of films for children.

A lady member thought that not on in twelve exhibited was fit for childr see. She complained chiefly of Ame films and they should encourage Br films.

The Council approved the setting the censorship committees and of the posed conditions of the licence issued.

S. WALES C.E.A. CHAIRMAN'S BEREAVEMENT

At last week's meeting of the South W C.E.A., H. Victor Davis informed the br that he had just received a message rec ing the death of the chairman's bro (W. F. Jones). It was, he said, in co quence of this bereavement, which place earlier in the day, that Mr. Ar Jones was not present. A vote of symp was carried in silence, and the secretar structed to convey a message to the ch man.

ANNOUNCING

A

NEW ERA

SYDNEY

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WINIFRED SHOTTER

PRESS

"A TRIUMPH—IRRESISTIBLE—
comedy winner for popular owmen
—certain to appeal to the masses of
cinemagoers."—*To-day's Cinen*

"Infectious entertainment a], as a
comedy attraction, is well in he first
flight."—*Kinematograph Weekl*

A BRIT
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London General Re ease

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RANDOLPH

DICT S.

"Sydney Howard at his best. Big t for b x-office. Sure fire money aker f any audience."

—Daily Film Renter.

"Will be tremendous box-office ropo on."—*The Era.*

RIT I &
S ODUCTION

e - Sept. 18th, 1933

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LIGHT

y P.

A BRITISH & DOMINIONS PRODUCTION

LONDON TRADE SHOW
CAMBRIDGE THEATRE
Cambridge Circus, W.C.2,
TUESDAY, 23rd MAY,
at 8.45 p.m.

London General Release
Date
October 23rd, 1933

WITH
DOROTHY BOUCHIER

LPH

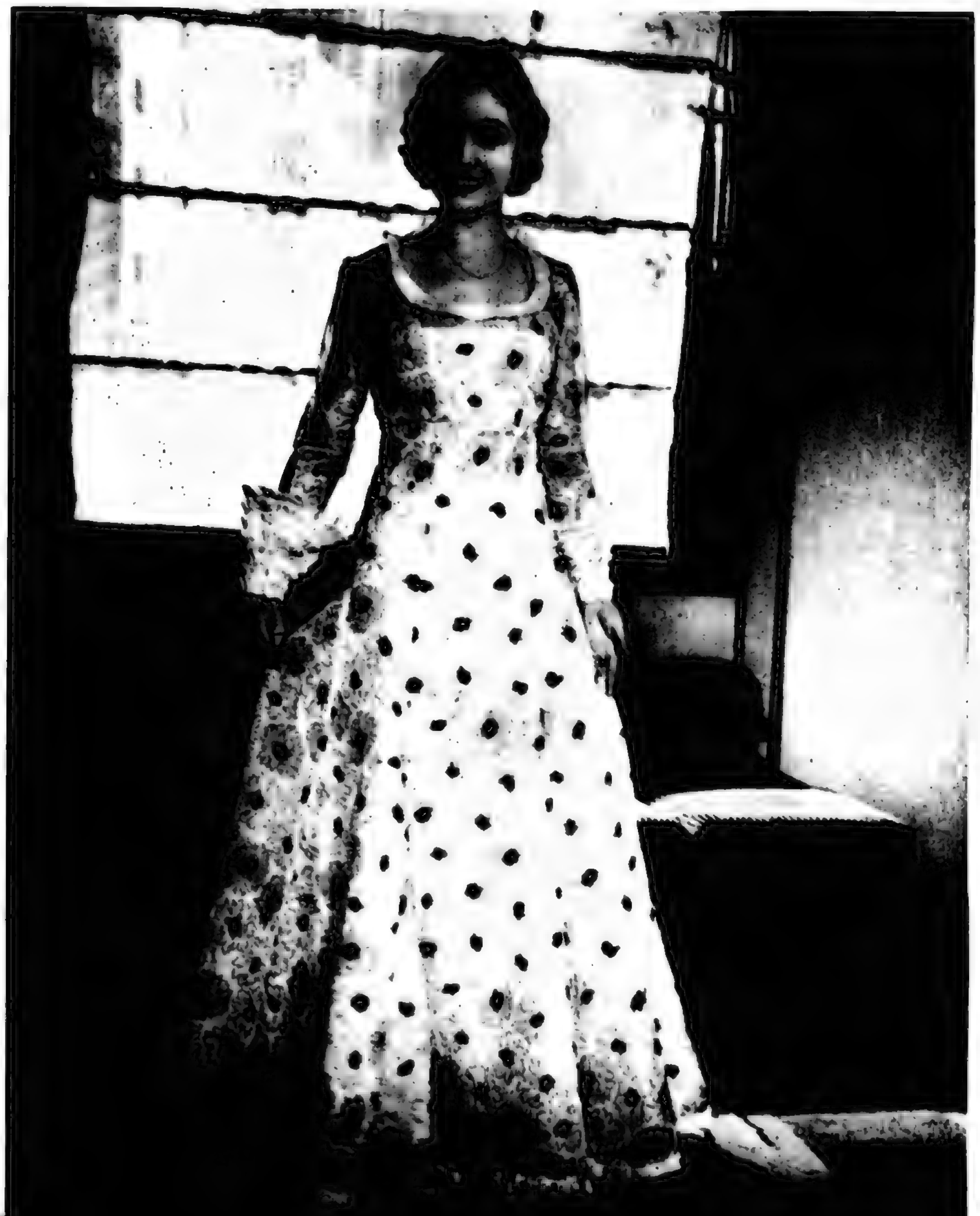
NN

MER

NING

Vode use

WINIFRED SHOTTER



BITTE

Adapted from
Charles B. Cochran's
Original Presentation at
His Majesty's Theatre, London

NOEL C

Dir

HERBERT

A BRITISH & DOMI

SWEET

C WARD

by

V COX

O NS PRODUCTION

London General Release
Date
November 20th, 1933

JACK BUCHANAN

IN

THATS A GOOD GIRL

London General Release
Date
January 1st, 1934

A BRITISH & DOMINIONS PRODUCTION

Jeanette MACDONALD AND Herbert MARSHALL

CO-STARRING IN
A SUBJECT FOR
WORLD RELEASE

The Great
International
Success

SORRELL AND SON

WARWICK DEEPING'S

BIG HUMAN
POPULAR
—STORY—

UNITED ARTISTS

THE B. and D. LINE UP

Outstanding Attractions

IN this issue are published details of the first subjects to be made by British and Dominions for distribution throughout the United Kingdom and in many countries of the world by United Artists Corporation, Ltd., according to the terms of the agreement announced last year.

FOR DISTRIBUTION BY UNITED ARTISTS

The first of these, "Night of the Garter," has already been Trade shown, and is announced for general release on September 18, 1933. "Night of the Garter" stars Sydney Howard, and was directed by Jack Raymond, the old association of star and director again proving to be eminently successful, as was evidenced by the reception given to the film by the trade.

B. and D. are establishing an extension of production policy with the new product —that of including a range of stars in every cast. In "Night of the Garter" Sydney Howard is supported by Winifred Shotter and Elsie Randolph, both British and Dominions contract players. In addition, the picture is essentially based on the team work of a list of talented artistes playing important parts—Harold French, Connie Ediss, Marjorie Brooks, Jack Melford and Austin Melford. The story, set in true farcical mould, is packed with action and beautifully timed "gags," and has been hailed as the greatest Sydney Howard subject yet made.

HERBERT WILCOX
Managing director of B. & D.

Further importance attaches to "Night of the Garter," in view of the fact that it marks a new epoch in the history of both United Artists and British and Dominions. This was effectively signalised when the entire United Artists' Sales force, headed by Murray Silverstone, Managing Director of United Artists, were the guests of Hubert T. Marsh and Herbert Wilcox, respectively Managing Director and Director of Productions to British and Dominions, and after being shown round the B. and D. studios, were given a special showing of "Night of the Garter" in the studio theatre.

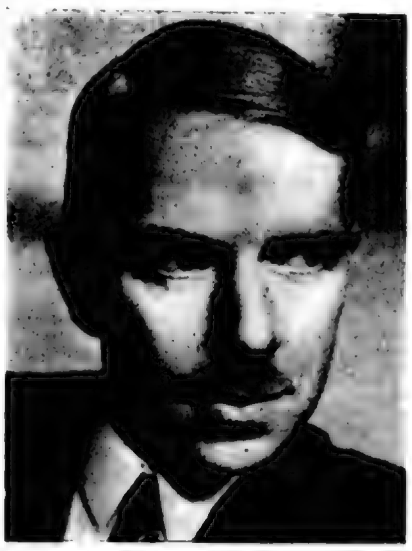
This Week's Trade Show

The second production on the schedule, "Summer Lightning," stars Ralph Lynn, and was directed by Maclean Rogers. This is due for trade show on May 23, and its general release is fixed for October 23.

Once again there is an all-star cast, Ralph Lynn being supported by Winifred Shotter and Dorothy Bouchier, and other important parts played by Esme Percy, Horace Hodges, Helen Ferrers, Gordon James and Miles Malleson.

The story is by P. G. Wodehouse, who shares with Ben Travers the theory of absurdity approximating most closely to that reflected by Ralph Lynn in his screen work. This will be understood when it is stated that the plot of "Summer Lightning" is occasioned simply and solely by the theft of a prize pig, in the search for which numerous people, who form the menage of an English manor house, are embroiled in a series of disastrous and ludicrous events.

Shooting was recently completed on "Bitter Sweet," under the direction of Herbert Wilcox. United Artists announce its release for November 20.


HUBERT MARSH
Chairman of B. & D.

The film version of Noel Coward's famous operetta, based on C. B. Cochran's original presentation at His Majesty's Theatre, London, is likely to be greeted as the most outstanding achievement of the B. and D. studios at Borcham Wood. In the first place, the subject is one of world proportions, having been produced in its original form in all countries, and in every major language throughout the globe.

Anna Neagle's Great Part

A cast of commensurate importance was assembled by Mr. Wilcox at the British and Dominions' studios. The star part of Sari Linden is played by Anna Neagle. It was given her directly as the result of her brilliant performance as Julie Alardy in "The Little Damozel," and the popularity which she has attained may be gauged from the fact that over fifty thousand people paid for admission in one week when she appeared at the Plaza Theatre, W., in a stage presentation preceding every showing of "The Little Damozel," and that at Newcastle, in the first week of her current tour of the Paramount provincial houses, all records were smashed by a total of thirty-one thousand paying admission in six days.

Co-starring with Miss Neagle is Fernand Graavey, in the part of Carl Linden. The work of this young Belgian, who runs his own theatre in Paris and is the idol of the theatre-going public, is stated to be of a sensational nature, and is likely to be the prelude to world-wide popularity. Other outstanding members of the cast are Ivy St. Helier, Miles Mander, Clifford Heatherley, Alan Napier, Stuart Robertson, Pat Patterson, Hugh Williams, Gibb MacLaughlin, Miles Malleson, Esme Percy, Kay Hammond, Marguerite Allen and Dorothy Robinson. Ivy St. Helier makes a magnificent film début in her original part of Manon, and Clifford Heatherley also re-creates his stage rôle, that of Herr Schlick. Stuart Robinson, as Lieutenant Tranisch, is called upon to sing the famous Tokay drinking song, a feat which his experience on the concert platform and as a radio and recording star enables him to perform to perfection.

(Continued in next column.)

JACK BUCHANAN STARTS NEW FILM

MARSHALL TO STAR WITH JEANNETTE MACDONALD

The entire weight of B. and D.'s technical resources has been brought to bear on the production of "Bitter Sweet." Unsparing attention has been given to photography and recording, and the B. and D. art department has supplied a magnificent range of sets, dating from 1875 to the present day.

Jack Buchanan's Next

Work has now commenced on "That's a Good Girl," Jack Buchanan's third British and Dominion's picture. A week's work in the studios has been completed, and the company is now in the south of France where exteriors are being made, a considerable portion of the picture being laid out of doors. In his latest B. and D. picture Jack Buchanan is supported by Elsie Randolph, Dorothy Hyson, William Kendall, Vera Pearce, Kate Cutler and Anthony Hollis.

"That's a Good Girl," which is based upon Jack Buchanan's famous stage success, again introduces the star in a light-comedy characterisation, and in many sequences he will have the support of Elsie Randolph, whose work with Jack Buchanan proved so attractive in "Yes, Mr. Brown."

Jeanette MacDonald Feature

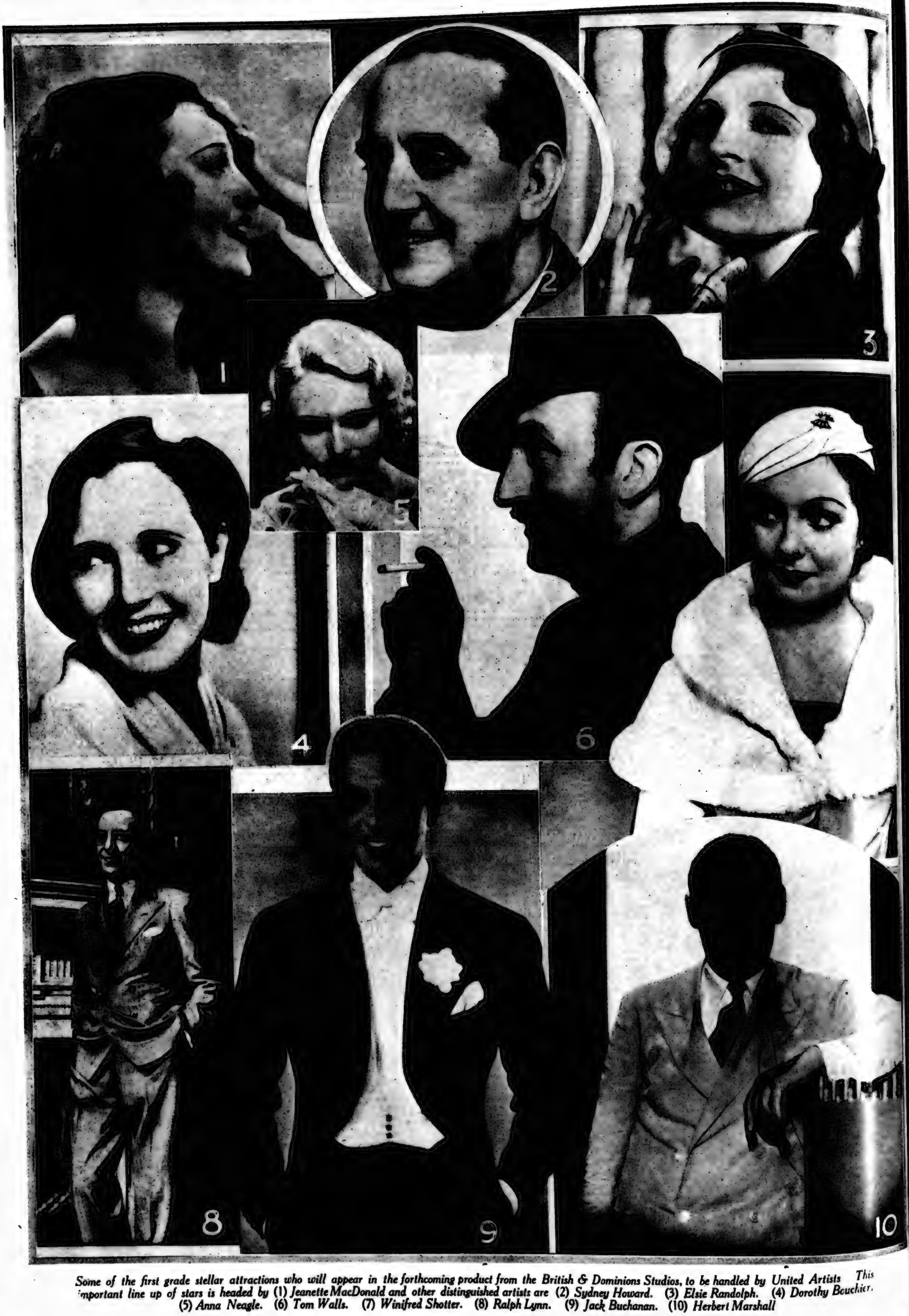
Another picture of unusual significance which appears on the new B. and D. programme is the subject announced to co-star Jeanette MacDonald and Herbert Marshall, two of the biggest stellar names in the entire industry, while the forthcoming production of a talkie version of "Sorrell and Son" will be watched by all showmen with tremendous interest.

It is interesting to note that the B. and D. star policy is splendidly exemplified in the current programme, Jack Buchanan, Sydney Howard, Ralph Lynn, Anna Neagle, Winifred Shotter, Dorothy Bourchier and Elsie Randolph all figuring prominently in the first subjects of the season, whilst the names of Jeanette MacDonald, Herbert Marshall and Fernand Graavey are now added to the impressive array.

"PILGRIMAGE"

PILGRIMAGE, the Fox film version of the popular I. A. R. Wylie story has arrived in this country. The cast includes Heather Angel, the English actress, whose performance in this picture won for her a leading role in BERKELEY SQUARE. Henrietta Crossman's characterisation in this important offering is declared to be a sensational piece of acting

Outstanding B. and D. Stars



Some of the first grade stellar attractions who will appear in the forthcoming product from the British & Dominions Studios, to be handled by United Artists This important line up of stars is headed by (1) Jeanette MacDonald and other distinguished artists are (2) Sydney Howard. (3) Elsie Randolph. (4) Dorothy Bouchier. (5) Anna Neagle. (6) Tom Walls. (7) Winifred Shotter. (8) Ralph Lynn. (9) Jack Buchanan. (10) Herbert Marshall

CRITICS' PRAISE FOR RADIO OFFERINGS

KATHARINE HEPBURN SCORES NEW SUCCESS

"CHRISTOPHER STRONG," the Gilbert Frankau novel, in which Katharine Hepburn makes her first starring appearance, and "Sweepings," starring Lionel Barrymore, were recently received with unstinted praise by the American Press when they were presented on separate dates at the Radio City Music Hall.

The *New York American* writes:—"'Christopher Strong' proves to be one of the season's first-rate offerings made more unusual as entertainment by the presence of Katharine Hepburn in the leading rôle. The production is exquisitely mounted and the photography perfect." The *New York Times* says:—"Katharine Hepburn, in her first stellar rôle, is far more fortunate than several other stage actresses have been in their initial Hollywood ventures, for aside from giving her excellent opportunities to display her talent, the story is engrossing, and, furthermore, she is supported by a highly capable cast."

Brilliant Personality

In a glowing tribute, Irene Thirer said:—"This Katharine Hepburn is a dynamic person all right, and in spite of yourself you'll admit she has a grand personality. The production is lavishly mounted, earnestly portrayed and smoothly directed." And the *Herald Tribune*:—"This is Miss Hepburn's second screen appearance, and if, after her portrayal in 'A Bill of Divorcement' there were sceptics who suspected that her sudden emergence as a brilliant screen personality was an accident, this new performance should convince them of their error."

"Sweepings" Success

"Sweepings" also received eulogistic reviews after its New York run. The *New York Journal* said:—"This 'Sweepings' is a dignified drama. In the leading rôle Lionel Barrymore gives one of his customary expert performances.

John S. Cohen, of the *New York Sun*, writes:—"'Sweepings' is most certainly intelligently produced and enacted. The supporting cast composed of William Gargan, Gloria Stuart and Eric Linden, are all excellent. You won't be chasing a false lead in 'Sweepings.'"

The critic of the *New York American*, Regina Crewe, writes:—"This affecting drama is portrayed in epic fashion with Lionel Barrymore dominating the picture."

S. G. NEWMAN
Managing Director of Radio

WEST END PREMIERES

THREE RADIO PICTURES

For the second time within the last month, this week (May 15) will see no fewer than three Radio productions featured at West End pre-release theatres.

With "King Kong" continuing its sensational business at the Coliseum—business which shows no sign of slacking, although the picture has now been playing to capacity houses for over four weeks—the Plaza opens its run of the latest Constance Bennett picture, "Our Betters," the screen version of Somerset Maugham's well-known satire of high society life, and the Alhambra will be running "No Other Woman," starring Irene Dunne and Charles Bickford.

Both these pictures received very fine notices when Trade shown by Radio last month.

SOUTHPORT REOPENING

The Southport Picturedrome, the oldest kinema in the town, has been improved and modernised out of all recognition. After three weeks' closing it reopens on Saturday under a new name—the Forum. A new sound chamber has been erected at the rear of the hall, fitted with the latest of Western equipment. In a pleasing scheme of decorations gold and blue are the dominant colours, and the new foyer is in silver and gold. The architect for the alterations was G. E. Salt, of Southport.

RADIO KEEPS IT UP

Seven more Trade Shows

LIONEL BARRYMORE AND KATHARINE HEPBURN IN FRESH BATCH

WITH their one and only "King Kong" still drawing capacity business at the Coliseum, and with "Our Betters" and "No Other Woman" heading the programme of the Plaza and the Alhambra, Radio might be justified if they rested temporarily upon their oars.

Instead of this, S. G. Newman's organisation is busily preparing a further bunch of Trade shows for the end of May

Amongst these will be three really outstanding offerings:—"Sweepings," starring Lionel Barrymore; "Christopher Strong," starring Katharine Hepburn (her second picture); "Diplomaniacs," starring Wheeler and Woolsey.

Katharine Hepburn's Next

Great public interest is attached to "Christopher Strong," for it stars Radio's sensational find, Katharine Hepburn. No girl has ever created more attention by her first appearance than this titian-headed tomboy.

In "A Bill of Divorcement" she captured the picture from John Barrymore by sheer force of acting and personality; "Christopher Strong" is her second picture, and she is starred. It is the film version of Gilbert Frankau's novel of the same name, and Katharine Hepburn plays the part of a daredevil aviatrix who goes through life wresting from it every thrill she can. It is an ideal rôle for the tempestuous star, and should cement the hold she got on the public with her performance.

Opposite Miss Hepburn is Colin Clive as the English aristocrat, with whom she has a clandestine romance which she brings to an abrupt and heroically self-sacrificing conclusion when it threatens to disgrace the man she loves.

Radio Pictures are confident that "Christopher Strong," based as it is upon a successful English novel and starring screendom's latest star, will be one of their outstanding pictures for the current season.

It will be given a night Trade show on Wednesday, May 31, at 8.30.

Lionel Barrymore at His Best

Another of Radio's big pictures amongst the next batch is "Sweepings," starring Lionel Barrymore, supported by Alan Dinehart, Gloria Stuart, Gregory Ratoff and Eric Linden.

This is the screen version of a very successful novel by the well-known American writer, Lester Cohen, and tells a highly dramatic story of a business prince who has given his life to build up an organisation to hand down to his children, only to find that they are not worthy of their heritage. Lionel Barrymore is said to give one of the finest performances of his whole career as the dictatorial parent who sees romance in the every-day affairs of his gigantic department store and expects his family to see it as he does. John Cromwell directed.

"Sweepings" will be Trade shown at the Prince Edward Theatre on Tuesday, May 30, at 8.30 p.m.

Wheeler and Woolsey Return

Radio Pictures were instrumental in bringing those two crazy comics, Bert Wheeler and Robert Woolsey, to the screen when "Rio Rita" was made. Their instantaneous success was followed up by a long line of Radio pictures until the pair broke away to make "So This is Africa" for another company. They are back to their first love again with another mad medley of mirth based upon the League of Nations at Geneva—going by the mirth-provoking title of "Diplomaniacs."

Wheeler and Woolsey have proved themselves comedy kings in the art of burlesquing serious subjects until they become objects of merriment—"Peach o' Reno" guyed the Reno divorce mill, and "Hold 'Em Jail" did the same for prison dramas. In "Diplomaniacs" they are considered to have done one of their funniest pieces of work. In this picture they have several musical interludes and have the benefit of a chorus of beauties with whom the two comics sing and dance in their inimitable style.

The story, as with all Wheeler and Woolsey productions, is negligible, but is the prop upon which hangs the numerous Woolsey wisecracks and gags. "Diplomaniacs" has been even more lavishly produced than the usual run of these comedies, and offers everything that can be desired for light entertainment.

This picture will be Trade shown at the Prince Edward Theatre on Thursday, June 1, at 8.30 p.m.

A Twickenham Production

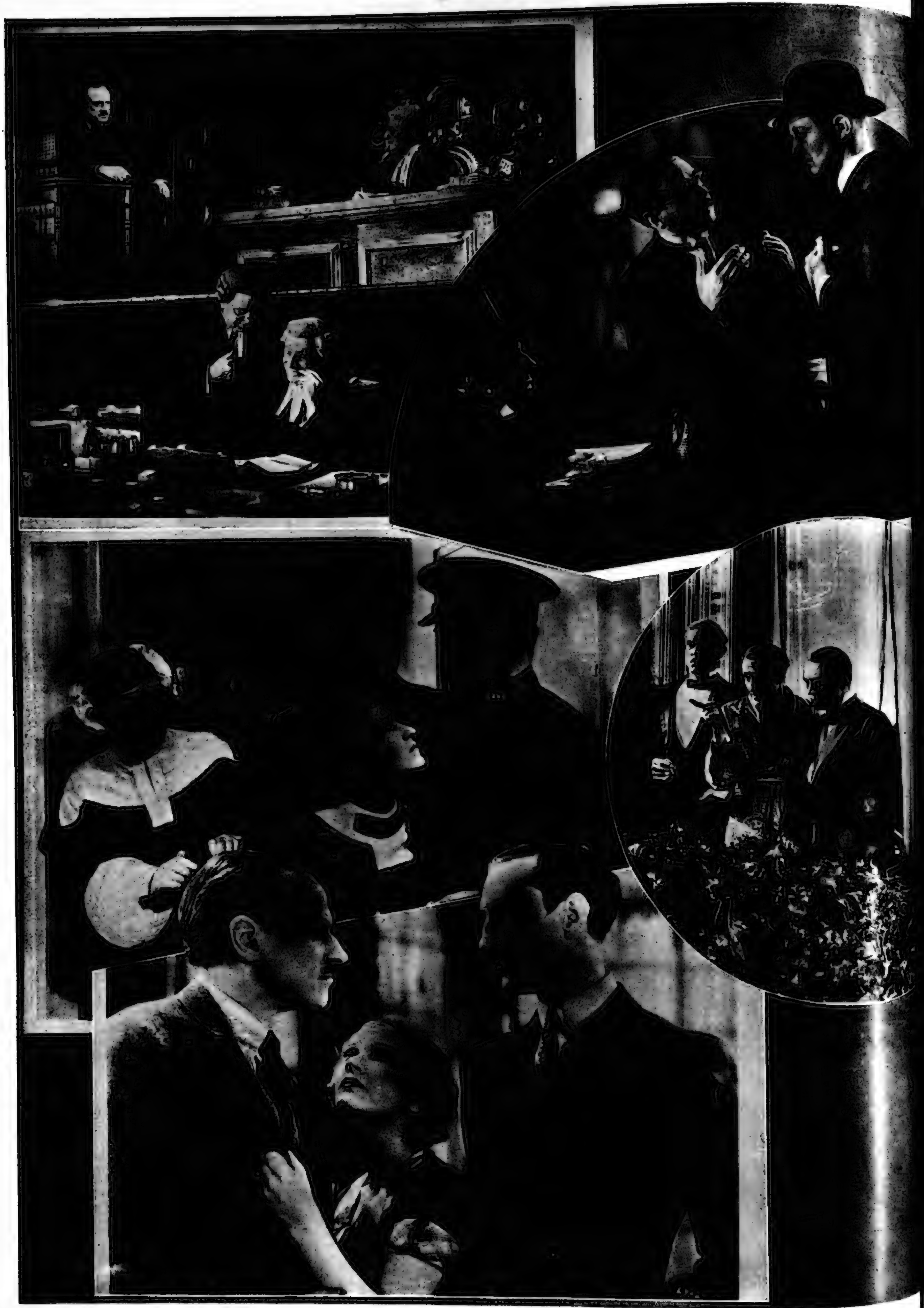
In addition to these pictures there are three others being shown, "Black Ghost," an intriguing story of gun-running in the old days of Indian frontier skirmishes; "Man Outside," a Twickenham production starring Henry Kendall, and "Son of the Border," a Tom Keene Western.

All these six pictures will be Trade shown in three days and will make the week of May 29—June 3 decidedly a Radio week.

"GOLD DIGGERS OF 1933"

An all star super-musical attraction is promised by First National in GOLD DIGGERS OF 1933. The cast includes such favourites as Warren William, Aline MacMahon, Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee, Ned Sparkes and Ginger Rogers. It is expected shortly in this country

"Loyalties"



LOYALTIES, the A.T.P. film version of the famous Galsworthy drama, will be Trade shown at the Cambridge Theatre on Monday, May 22, at 8.45 p.m. Directed by Basil Dean, LOYALTIES has an outstanding cast of British players headed by Basil Rathbone; it includes Heather Thatcher, Joan Wyndham, Miles Mander, Anthony Holles and Athole Stewart

THE

"CHRISTOPHER STRONG"

GROUP

Lionel Barrymo

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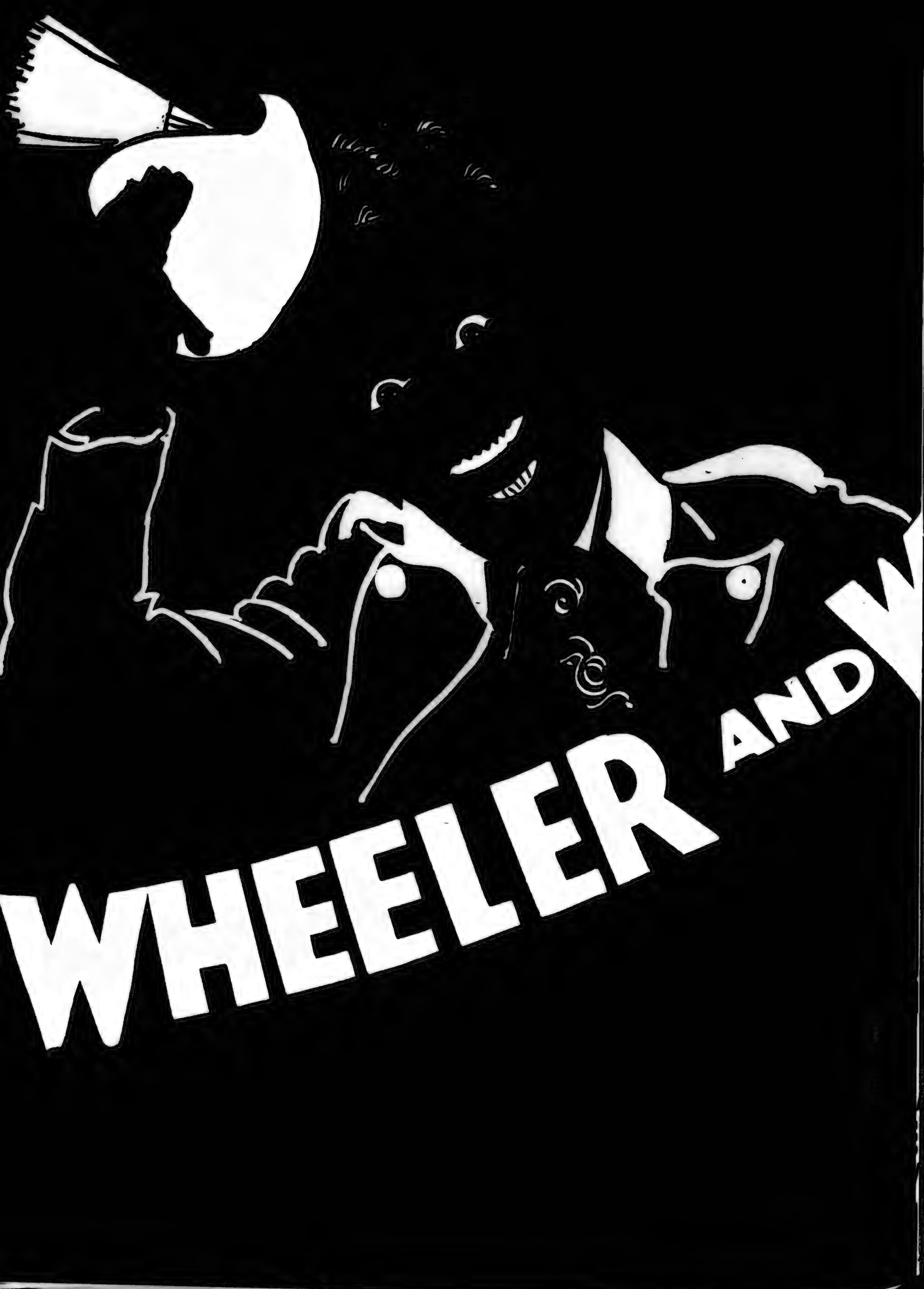
WHEELER AND W

WOLSEY

"SON OF THE BORDER"

with

TOM KEENE

and JULIE HAYDON

As usual—full of vivid KEENE action

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

RELEAS
OCTOBER
1933

TRADE SHOW
THURSDAY JUNE 1ST
CAMBRIDGE THEATRE 11 A.M

"Sweepings"

Scenes from Radio Pictures' SWEEPINGS, the film version of the popular novel by Liester Cohen, starring Lionel Barrymore. It will be Trade shown on Tuesday evening, May 30, at the Prince Edward Theatre, at 8.30 p.m.

"Christopher Strong"

Radio's Sensational Screen find Katharine Hepburn is starred in CHRISTOPHER STRONG, the sound-film version of Gilbert Frankau's best seller of the same name. Opposite Miss Hepburn is Colin Clive, the English actor, while Helen Chandler also plays an important role. CHRISTOPHER STRONG will be Trade shown on Wednesday, May 31, at 8.30 p.m.

POPULAR U.S. OUTPUT

SECURED BY PATHE

ORLD FAMOUS AUTHORS CONTRIBUTE TO PROGRAMME !

THE acquisition by Pathé of the output of Monogram pictures, one of the most successful of the independent producers in the States, ut J. C. Jones' organisation in an viable position. Monogram is enlisting e aid of the best-known stars, direcrs and scenarists in the States to carry t a programme that is admittedly of an standing and most ambitious character. The list of titles in the programme ready scheduled indicate the box-office tentialities of the pictures, which are sed on stories by world-famous authors d a line-up of star casts which makes the hedule one of the most important of the ming season. Edgar Wallace, E. Phillips ppenheim, Wilkie Collins and Charlotte ontë are among the authors whose works ll be included.

It is not possible at the present moment give more than the briefest details of the hedule, but from advance particulars it ll be gathered that the Pathé offerings e such as will arouse the liveliest interest the part of exhibitors. They are as llows:—

"The Woman in White" and "Moonone" are based on the immortal classics Wilkie Collins, and the interest in this untry taken in the Brontë family will sure an enthusiastic reception for "Jane re," by Charlotte Brontë. The late Edgar allace, prince of story tellers, will be reesented by "Mystery Liner," while other immensely popular British writer, Phillips Oppenheim, contributes "Numrs of Death." Other stories which have d a wide circulation on both sides of the lantic are "Chuck Connors, Mayor of inatown," by L. M. Simmons and B. R. lomon, "Woman's Man," by Adela Rogers John, "The Loud Speaker," by Tristam pper, who is also the author of "Hotel egister," which is another Monogram picre, and "He Couldn't Take It," by Albert rson Terhune.

Other titles include "Wine, Woman and ng," "Manhattan Love Song," "Two ttle Arms," "The Avenger," "Other ople's Money," "Beggars in Ermine," Great God Four-flush," "Sixteen Fathoms ep," "River Street Kitty," "Sky Patrol," d "City Limits."

wo Early Offerings

Something exceptional in the way of rills is promised in the new programme.

The first is "The Phantom Broadcast," aturing Ralph Forbes as a hunchback. th a singing voice that melts the heart. cture an idol of the radio, who sings to millions of unseen listeners with a ice that is not his own—for Ralph is the ol's "ghost."

That is but one aspect of a story that is id to be rich in sentiment, in thrills, in melody—especially in melody, for there are some captivating musical numbers that are likely to delight picturegoers.

J. C. JONES.

"Black Beauty"

The second Pathé offering is a classic, "Black Beauty," with Esther Ralston, who is supported by Alexander Kirkland and Gavin Gordon, and, of course, Black Beauty himself. This is the Southern story of the thoroughbred, who shares the vicissitudes of his master and eventually finds a place before the cart of a rag and bone merchant! How the down-and-out Southerner comes into his own again, discovers love, and rescues Black Beauty from the horrors of shipment abroad, make up a story that is told in a series of sequences that bring the ready tears to the eyes.

Both are said to be great stories, wonderfully acted.

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RACING EXCLUSIVE

PATHE'S 40-ft. STEEL TOWER

Following upon their exclusive panoramic record of the races for the Grand National and the Metropolitan Stakes—pictures that were most favourably commented upon for their clarity and uniqueness—Pathé, who were accorded special permission by the authorities to erect a 40-ft. tubular steel tower, secured a similarly happy travelling shot of Wednesday's race for the Chester Cup.

By utilising this fine point of vantage, their operators were enabled to secure a striking review of what is regarded as one of the most picturesque of the races from start to finish.

"WEST OF SINGAPORE"

BRITISH MADE JUNGLE FILM FOR "U"

"King Cobra"

Success of the "Big Cage"

AFTER many months spent in the jungle country of Burma, Frank Outram, the distinguished author and film producer, has arrived in London with 20,000 ft. of film which, it is claimed, will provide sensationally new motion picture material when it is shown shortly.

The film is being edited under the personal supervision of Irving Applebaum, former editorial executive of Universal City, who is now in London.

"King Cobra" is the provisional title given to the film, which was taken in and around the Holy Snake Mountain, Burma. It shows the catching of many deadly snakes by the natives and their uncanny immunity from death when these reptiles strike. Many scenes never before caught by the camera are included in the film, most prominent of which probably is the native rite of kissing the cobra, one of the most hazardous, yet to the natives, enjoyable, pastimes known to man!

The name of Frank Outram covers the identity of a prominent Army officer, whose plans concerning the film will be announced shortly.

"Kiss Before the Mirror"

Universal's "The Kiss Before the Mirror" will form a unique première presentation, with the picture appearing simultaneously on Broadway and in the West End.

The New York première takes place at the RKO Roxy, while the London presentation is due at the Capitol Theatre, on May 28.

This latest James Whale picture is a modern sex drama, with a setting in Vienna. Nancy Carroll, Paul Lukas, Frank Morgan and Gloria Stewart head the cast.

In Two Continents

The success at the Alhambra of "The Big Cage" earned at a time when fine weather is threatening a serious opposition to kinema business, is said to be on a parallel with that enjoyed by "The Big Cage" in America.

Reports from pre-release presentations in widely separated parts of the States reveal that the picture is, in the words of a cable from Carl Laemmle, "absolutely cleaning up." It has also received unusual praise from the Press.

For instance, the *Morning Oregonian* says "One might have to travel with a circus for years to catch the exciting incidents that this film puts on the screen."

"You've seen nothing in the way of animal thrillers till you've beheld Mr. Beatty's contribution," says the *Chicago American*, whose critic adds, "As I write, I shudder!"

POIGNANT STORY FOR BETTY COMPSON

BUTCHER'S VIVID DRAMA OF THE MALAY COAST

BETTY COMPSON is one of the big personalities of Hollywood whose screen appearances are comparatively rare. A reigning queen of silent pictures, she startled even her warmest admirers by her instant and sensational success as a talkie star in "The Great Gabbo." Her vivid and flame-like personality illuminated every picture she appeared in, and her finely modulated voice heightened the effect. In "Street Girl," "Inside the Lines" and "The Spoilers," to mention only three of her talkie triumphs, she proved that the new medium only enhanced her appeal, for she possessed what many of her contemporaries had lacked, a speaking voice that matched her screen personality. In consequence there will be unbounded satisfaction in the news that this glamorous star is to reappear in the forthcoming Butcher-Monogram production, "West of Singapore."

Here, as the fascinating siren of a white settlement on the picturesque Malay Coast, Betty Compson should find an environment admirably suited to her moods and methods. For "West of Singapore" tells a dramatic story of primitive passions and jealousies, fanned to fever heat by the tropic sun. In this remote outpost the trappings of civilisation are quickly shed and stark nature takes its course.

In striking contrast to the star's sophisticated charms we have the simple boyish appeal of Tom Douglas as a youngster fresh from home who falls a swift victim to the charmer's wiles. Nobody who recalls this young actor's sensational success on the London stage in "Fata Morgana" will fail to realise the poignancy that Douglas can impart to such a situation. Weddon Heyburn and Margaret Lindsay are in the supporting cast, as well as a number of coloured players in picturesque attire. "West of Singapore" is from the screen play by Houston Branch, author of "Tiger Shark," and was directed by Al Ray under the supervision of Trem Carr.

Butcher's have arranged for a special London presentation of "West of Singapore" at the Phœnix Theatre on the afternoon of Monday, May 22, and subsequently the film will be shown in the principal provincial centres.

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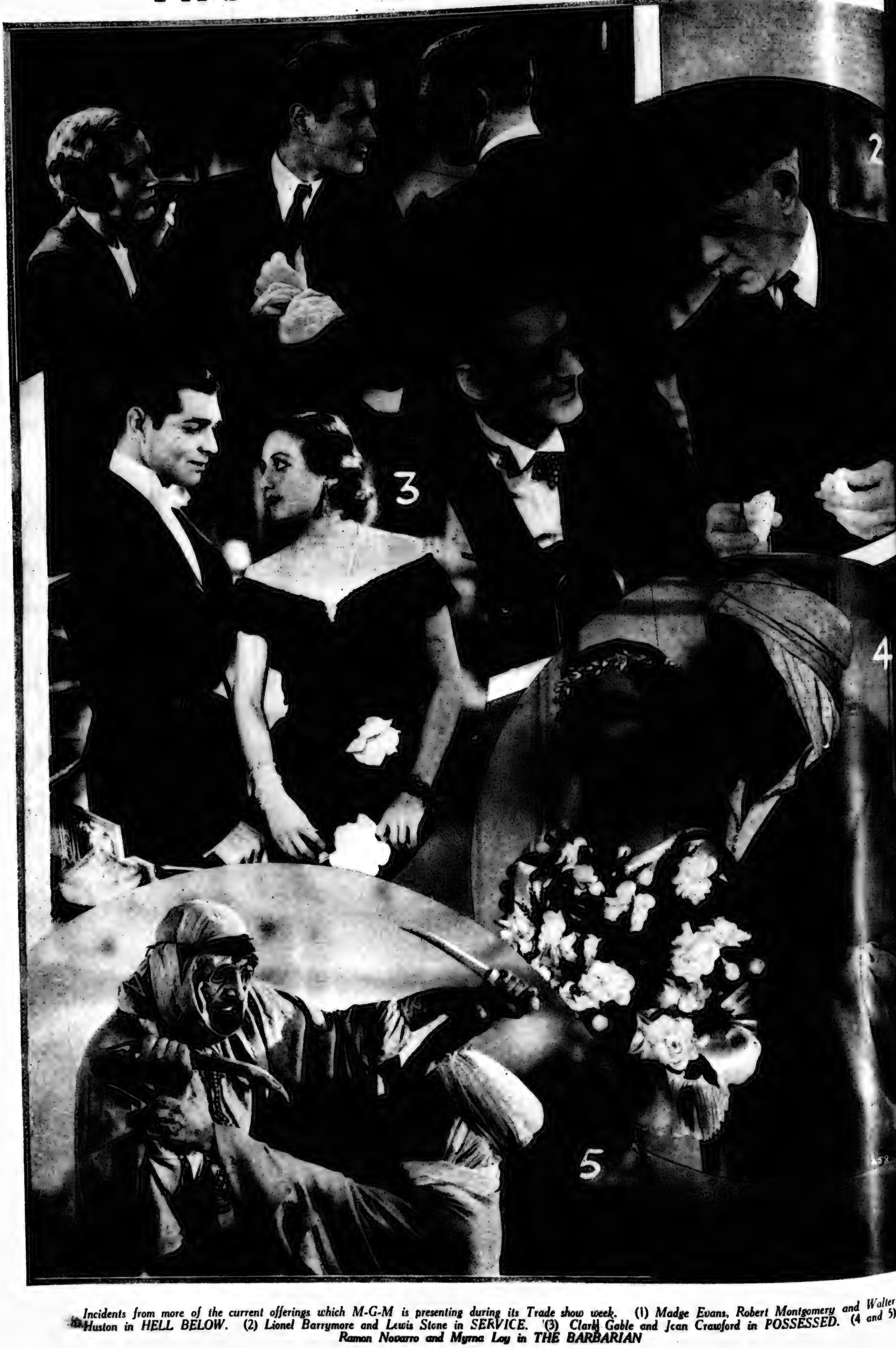
MOLLY LAMONT
Chooses Her Bathing Kit

An interesting visitor to the Pathé sound studios on Friday last was the charming Molly Lamont, film star, who posed on a typical sandy beach, with tent and hammock complete, and appeared in the "very latest thing" in bathing costumes. Actually, she is an expert swimmer, and is well-known in South Africa, her native country, as a surf-rider.

Scenes from "WEST OF SINGAPORE" in which Betty Compson gives a startling performance in a poignant story of the outposts of civilisation. Tom Douglas heads the supporting cast of this Butcher offering.

This Week's M-G-M Shows



Incidents from more of the current offerings which M-G-M is presenting during its Trade show week. (1) Madge Evans, Robert Montgomery and Walter Huston in HELL BELOW. (2) Lionel Barrymore and Lewis Stone in SERVICE. (3) Clark Gable and Jean Crawford in POSSESSED. (4 and 5) Ramon Novarro and Myrna Loy in THE BARBARIAN

HE AUTUMN CAVALCADE OF BIG PICTURES

	RELEASE
PLEASURE CRUISE GENEVIEVE TOBIN & ROLAND YOUNG	July 31
STATE FAIR JANET GAYNOR & 6 STARS	August 7
WARRIOR'S HUSBAND ELISSA LANDI & ERNEST TRUEX	August 28
ZOO IN BUDAPEST LORETTA YOUNG & GENE RAYMOND	Sept. 11
FIVE CENTS A GLASS CHARLES "BUDDY" ROGERS & MARIAN NIXON	Sept. 18
PILGRIMAGE HENRIETTA CROSMAN & HEATHER ANGEL	Sept. 25
CAVALCADE DIANA WYNYARD & CLIVE BROOK	Oct. 9
ADORABLE JANET GAYNOR & HENRY GARAT	Oct. 23
MY LIPS BETRAY LILIAN HARVEY & JOHN BOLES	Nov. 13

NLY THE BIG ONES *from* FOX

ALMA TAYLOR IN LIBEL ACTION

AWARDED £1,000 DAMAGES

IN the King's Bench Division, on May 10, before Mr. Justice Branson and a special jury, Miss Alma Louise Taylor, film actress, was awarded £1,000 damages in an action for libel against the writer of an article in *Film Weekly*, Mrs. Robert Stevenson, professionally known as Cecilie Leslie, and the editor, printers, and publishers of the paper. The defendants pleaded there was no defamatory meaning in the words complained of.

The alleged libel related to an incident when plaintiff left Elstree Studio after seeing Jack Raymond, and somebody said "good morning" to her, and she replied and walked on. The article referred to a conversation between a man and an actress, and a doorman was made to say to him: "That was Alma Taylor. She was a big star once—bigger'n you'll ever be."

This, it was contended, was calculated to injure the plaintiff in her reputation.

W. A. Fearnley Whittingstall, for Miss Taylor, said her first big success was in "Comin' Thro' the Rye," about 1917, which was shown at a Command performance. Later she was receiving £60 a week, irrespective of whether she was engaged in film production or not. She went to Africa and acted with Ivor Novello in "The South Sea Bubble." She received £40 a week and expenses, and played in "Two Little Drummer Boys" at £56 a week. With the coming of the "talkies" she went on the ordinary stage for technique and in 1928 she took the leading lady's part in "The Fanatics," and acted with Owen Nares. She understudied at the St. James's Theatre under Sir Gerald du Maurier, and went to Germany to make her last two films, "The Hound of the Baskervilles" and "The Train of Destiny."

Owen Nares Gives Evidence

Evidence was given by Owen Nares, Shayle Gardner, who said he thought the article would have an unfortunate effect. He had known Miss Taylor ten years, and as an actress he thought her equal to anybody in the country now. She was always charmingly dressed.

Mr. Mathew, for the defence, urged that, at the worst, this was a tactless article, and Miss Taylor could prove neither that it was untrue or defamatory. She did not seek to establish special damage or to prove she had lost any prospective engagement because of it.

Mr. Fearnley Whittingstall said that Miss Taylor did not come to the Court for publicity, but to give the lie to the article that had been published.

Summing up, Mr. Justice Branson said that part of the asset of a person who entertained the public was affection and admiration of the public, and if anything was published which turned that admiration into pity—in the absence of ridicule—the effect on the person concerned could not be other than bad.

The jury returned a verdict for Miss Taylor, awarding her £1,000, and judgment was entered accordingly.

A stay of execution with a view to appeal was granted.

HANDBILLS ON ROADWAY

Wombwell Showman Fined

AN important point with regard to exploitation was raised in a case heard at the Rotherham West Riding Police Court on Monday, when Arthur Joel was fined 15s. for having deposited litter on the highway at Wath on April 4.

It was stated that Joel was touring the district in a motor-car, from which he distributed throwaways in connection with the Pavilion, Wombwell, near Barnsley. A number of handbills fell on to the ground, and Joel was told he would be reported for depositing litter on the highway.

Defendant said he did not know he was breaking the law. He was connected with a show, which was given at the Pavilion Kinema, and had been in the show business for forty years.

MIDNIGHT MATINEE OFF

Sheffield was disappointed in its first midnight matinée, which had been provisionally arranged to take place at the Sheffield Hippodrome on Friday evening in connection with the Sheffield civic week. W. B. Gibson, manager of the hall, was, however, unable to get a suitable film, and the proposed matinée had to be abandoned.

Devika Rani and Himansu Rai, stars of KARMA, the Indian picture distributed in the U.K. by International Productions, Ltd., visit the Marble Arch Pavilion, where this film is being shown. Included in the group is Arthur Jarratt, a director of Provincial Cinematograph Theatres

Daily Herald Picture

KINEMA CONSPIRACY CHARGE

Four Men Committed for Trial

EVIDENCE COMPLETED

THE hearing of the evidence against four men who are charged with conspiracy and false representations in connection with kinema undertakings was completed at Clerkenwell Police Court on Friday, and the accused were remanded for their formal appearance next Friday, when they will be committed for trial at the Central Criminal Court.

The accused are Joseph Leon, 40, a manufacturer, of 35, Stonville Road, Tooting; Simon Sidney Seelig, 33, a picture frame moulder, of 59, Grange Street, Hoxton; George Jarrard, 39, cook, of 313, Edgware Road, Paddington; and Richard Albert White, 28, a clerk, of Edneys Hill, Wokingham, Berks. They are charged with having conspired together and with others to cheat and defraud such persons as should be induced by false representations to part with money to them for the purpose of interests in kinema businesses and shares in the New Grand Cinema (Forest Gate), Ltd., and the Regent Theatre (Tooting), Ltd., and for the purpose of obtaining employment with them.

Stephen James Lacey, a carpenter, of Romford, it was alleged, was told that his wages at the Grand Cinema would be £3 a week and commission. White told him that when he had learned enough at the Grand he could become manager at the Regent, Tooting. He put down £100, and when he attended at the kinema he found nothing to do there. When he reported this to Jarrard, the latter told him he could go home. He applied for the return of his money, but had never received it.

No Work to do

Albert Humphries, a seaman, of Green Street, Forest Gate, said he was offered the post of manager at £3 10s. a week, and Jarrard said that the partnership price would be £75. He agreed to take it on and paid a deposit of £45, paying the balance of £30 on December 9. On December 12 he went to the Grand Cinema and found that there was no work for him to do. No post appeared to be vacant, so the following day he asked for his money back, but he had never received it.

David Richard John Janssens, a clerk, said that Jarrard gave him work at his office, interviewing prospective clients on a commission basis. Some of the people came in connection with the New Grand Cinema, Forest Gate, but he knew nothing about the financial condition of the kinema. He received £45 from Humphries, which he handed to White. He gave Humphries a receipt, for shares in the Regent Theatre (Tooting), Ltd. He understood that White was a director of that company. White did not tell him that he had resigned from the company the day before.

Jarrard's High Character

Cross-examined, Janssens agreed with Seelig that he (Seelig) had nothing to do with Dixon's Agency.

Detective-Inspector Smith, the officer in charge of the case, stated in reply to Mr. Raphael that Jarrard was a man of the highest character, who served as a uniformed officer in the Metropolitan Police Force for ten years, but resigned on account of his health.

All the accused pleaded "Not guilty," and reserved their defence.

Mr. Melville, the solicitor for the prosecution, said there would be further counts in the indictment when the accused came up for trial, of which particulars would be supplied to the defence.

George Bernard Shaw lunches with Marion Davies, Louis B. Mayer and Clark Gable while in Hollywood

TWO BLACKBURN SUMMONSES

Local Condition *Ultra Vires*

BLACKBURN magistrates were called upon to decide two very trivial cases against kinema proprietors last week—one for allowing children under 14 to be present at a late performance of a film, the other for allowing a dialogue to be presented, which was a "stage play" within the meaning of the Act.

The first summons, against Charmby's Pictures, Ltd., was dismissed, the contention of the defending solicitor, that the local conditions had not been approved by the Secretary of State, being a factor in dismissal.

The second case had North Cheshire Amusements, Ltd., as defendants, the Palace, Great Harwood, being the theatre where the offence was alleged to have taken place. Fines of £1 were imposed upon the company and the manager, Percy Crossley.

H. Backhouse, jun., defending, said that the artistes were a Morecambe pierrot troupe.

Regarded in a highly technical light this was an infringement of the Act of 1861, but the proprietors had taken out a separate singing and dancing licence in addition to the kinematograph licence, and, therefore, thought they were covered.

Even for one trained in the law it was a matter of difficulty to decide whether or not the licences were at variance, but he was not prepared to submit that the singing and dancing licence "cured" the condition in the kinematograph licence.

GENERAL MANAGER'S DISMISSAL

Employers' Action Justified

MR. JUSTICE MACKINNON, in the King's Bench Division, on May 15, gave judgment against Harry Benjamin Harrison, of Oxgate Gardens, Cricklewood, who sued National Progress Film Co., Ltd., of Wardour Street, London, for damages for alleged breach of contract.

Plaintiff's case was that under a contract of April 26, 1932, he was appointed general manager, his remuneration consisting of a percentage of the company's net profits and a weekly sum to cover his expenses on behalf of the company. He complained that he was summarily dismissed in September, 1932.

The defence was a plea of justification. It was alleged, among other things, that he was extravagant in his expenses.

Plaintiff denied the allegations, and said that he was instrumental in obtaining contracts worth £10,000. Expenses were incurred on behalf of the company in his entertaining people with a view to obtaining business.

After hearing evidence, his lordship said he was satisfied that the defendants were entitled to put an end to the agreement as they had done. There must be judgment for them with costs.

WRONGFUL DISMISSAL

Organist Sues Palladium, Paignton

AT Torquay County Court, on Monday, May 8, Judge the Hon. W. B. Lindley gave his reserved judgment in an action brought by a kinema organist against the proprietors of the Palladium, Paignton, for alleged wrongful dismissal. The plaintiff, Melbourne Holman, formerly organist at the kinema, claimed £54 10s., being three months' salary in lieu of notice and one week's wages.

When the action was heard at the previous Court it was stated that at every performance the plaintiff addressed the audience, praised the organ and made some reference to himself as a Devon man, to which both the audience and the management objected. He was requested to stop doing this, and he did so for a time, but then commenced again, although not going to the same lengths.

The judge said he found that plaintiff's disobedience of orders was wilful, and, coupled with his disobedience in talking to the audience, justified defendants in dismissing him.

WINDING-UP

Civic and Industrial Films

MR. JUSTICE EVE, in the Chancery Division Winding-up Court, on May 15, directed that Civic and Industrial Films, Ltd., be wound up compulsorily.

There were 14 petitioners, including the following, all described as kinematograph theatre proprietors:—George Oliver, of Southwick, Sunderland; Northumbrian Picture and Public Hall Co., of Cramlington; Shipcote, Ltd., of Shipcote Hall, Gateshead; Millfield Cinema, Ltd., of Hylton Road, Sunderland; Hexham Entertainments, Ltd., of Hexham; North-eastern Cinemas de Luxe, Ltd., of The Rink, Sunderland; Frank Hastwell, of Westlands Road, Darlington; John Henry Sanderson, of Corn Exchange cinema, Alnwick; and Edward Foster, of Imperia, South Shields.

H. B. L. Braund, for the petitioners, said there was no opposition, and the respondent company did not appear. The petitioners were creditors for small amounts, and were supported by creditors for some £1,000.

Solicitors: Norman Hart and Mitchell.

SEQUEL TO TURN AT ELSTREE

MABEL CONSTANDUROS SUES B.I.P.

MABEL CONSTANDUROS and Mich Jack Hogan, of Westbourne Grov W., film artistes, well known broadcasting, were plaintiffs in remitted action at Westminster County Cou on May 12 against British International Pi tures, Ltd., to recover £90, a day's pay for joint "turn" at Elstree.

In defence, it was alleged that they ha committed a breach of contract by leavi the studio before the day's work on a fil was completed in order to appear in vaudeville turn at Broadcasting House.

The action was complicated by the ten dering of a cheque for £45 by solicitor for the defendant company, which wa subsequently stopped on the ground tha it was paid in mistake of fact as to agre full settlement of claim.

Mr. Samuels said that the case star as a claim for £90 under a contract whi required that the artistes should not acce any other theatrical, film, or cabaret wor without the consent of British Internationa Pictures. They were not to go off to an similar work or do anything which clashe with their present engagements.

It was intended to complete the film o which they were engaged by 8.30 one eve ing, but at 5.30 Miss Constanduros com plained that she felt faint, and could n work any more on the film that day.

She and Mr. Hogan left to fulfil an ap pointment at the B.B.C. Next mornin they came to the film studio and finishe the very little work remaining to be don to the film.

To avoid litigation, British Internationa Pictures decided to offer £45—half-a-day wages—in full settlement, but owing to the solicitor being attacked with influenz there was a delay in sending a letter wit the cheque for settlement. The solicito treated the action as one for £90 and no £45.

Justice for Both Parties

Judge Dumas said that taking the tw actions together, so that justice shoul be done to all the parties, he held tha Miss Constanduros and Mr. Hogan wer entitled to £45 paid into court, and to cos of the action in the High Court and th County Court until payment in. Judgmen was entered for Miss Constanduros an Mr. Hogan for £45 and costs, and judgmen by consent for Mr. Coe against Mr. Sheari Sanders for £45 and costs paid in and fo which Mr. Coe would account to Miss Con standuros and Mr. Hogan. Upon a application which had been made to strik out certain particulars of defence, th Judge gave costs to the defendants.

Mr. Turner-Samuels said it was only fit ting to add that his clients at no tim suggested that Miss Constanduros by an subterfuge had tried to get out of on service in order to earn double mone Miss Constanduros was not feeling ver well throughout the day, and the whol point between them was not that she wa pretending to be ill, but that instead o resting and continuing the work, she sai "No, I am going to the B.B.C."

Judge Dumas: Any suggestions are with drawn, and I can assure Miss Constanduro there is no suggestion now to which any one can point that her conduct in this cas was ever anything but quite proper.

WRONG MAN SUMMONE

DAMAGES FOR ERITH EXHIBITO

When Cecil Le Anse, licensee of the Broa way Theatre at Bexleyheath, was summone at Dartford on Friday for a contravention o the Cinema Regulations, the case brok down on a technical point. For the defenc it was urged that C. Le Anse was not th occupier of the theatre, which belonged to limited company.

The Presiding Magistrate (A. M. Fleet) Then the wrong person has been sum moned?

The summons was accordingly withdraw

F. Powell, who prosecuted, said that th regulations provided that the gangways an passages should be kept clear during th performance. On February 15 all the sea were full, and the gangways packed wit people standing up. There were 46 row of seats, each containing 16 seats, and a officer of the Council (Mr. A. J. Abraham had to struggle through a crowd in order t get near Le Anse.

On it being stated that C. Le Anse wa not the occupier, Mr. Thesiger applied fo costs against the District Council, who wer the prosecutors.

F. Powell opposed, on the ground that de fendant, in his application for a licence, di not disclose the existence of the compan

The Presiding Magistrate: The authoriti should keep a look out.—The Bench allowe £10 10s. costs against the Council.

KING'S, MANCHESTER

RE-OPENING ON MAY 29

Good progress is being made with th scheme for the conversion of the King' Theatre, Longsight, Manchester, into kinema, and the provisional reopening da has been fixed for May 29. The King's is a H. D. Moorhouse circuit hall, and was fo merly one of the theatres controlled b W. H. Broadhead and Sons. Kalee No. projectors and the latest type Kalee arcs ar being installed by the Kershaw Projecto Co., of Leeds, under the supervision o their representative, F. V. Steele. B.T.P sound picture apparatus will be installed

FOX FILMS PRESENT

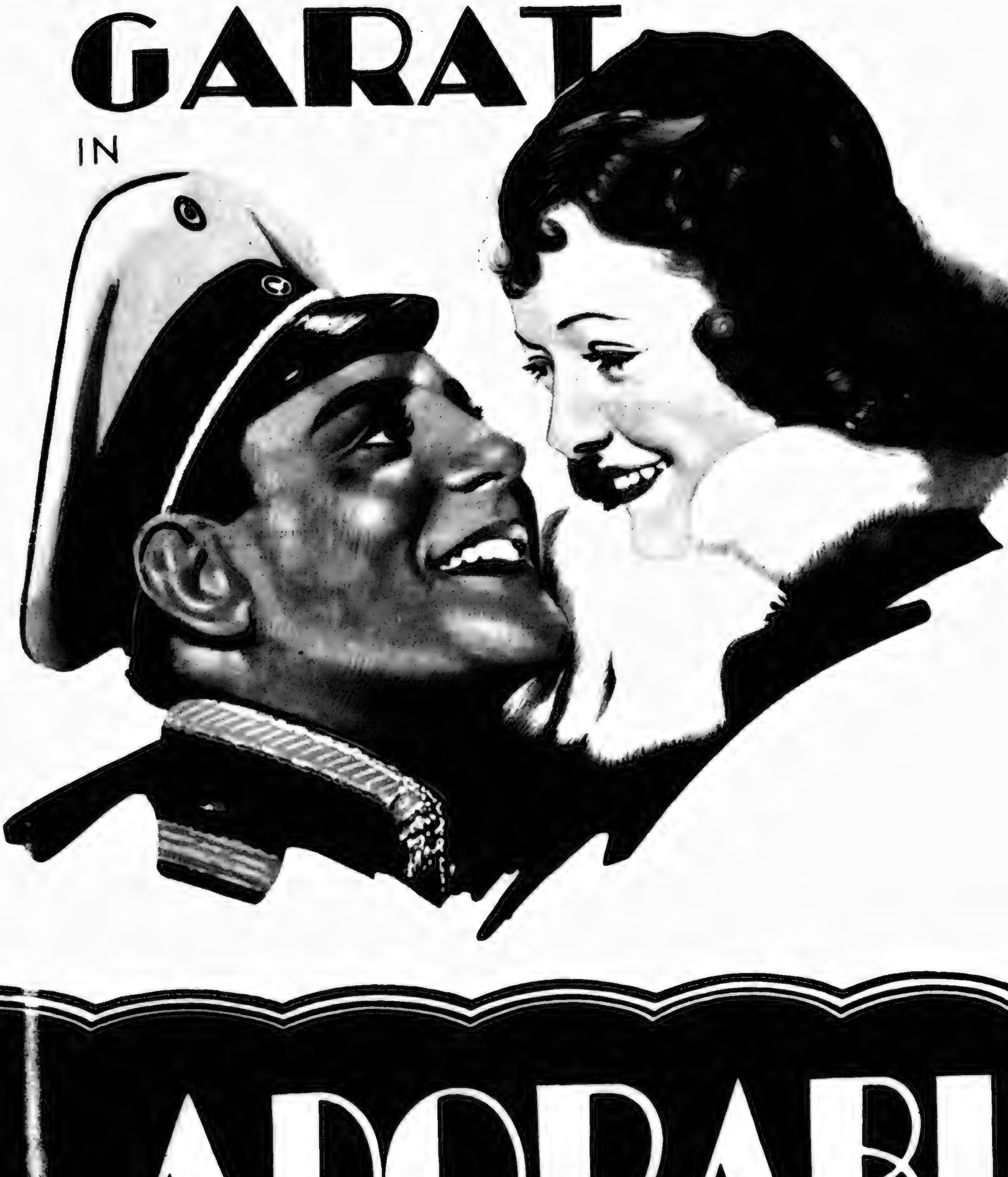
JANET

GAYNOR

HENRY

GARAT

IN



ADORABLE

Three adorable song-hits the country will soon be humming:

"ADORABLE"

"MY FIRST LOVE TO LAST"

"MY HEART'S DESIRE"

K

A STAR REPORTER IN A JEWEL-THIEF MASQUERADE

REX BELL

in

'THE DIAMOND TRAIL'

The tale of "SPEED" MORGAN, reporter, and his exciting quest for news — and justice.

TRADE SHOW

FRIDAY
MAY 19TH
AT 11·30 A.M.
AT
PATHE'S OWN
THEATRE.
84
WARDOUR
STREET.

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Celebrations on Kinema Birthdays

LIDO, HOVE RAISES £130 FOR HOSPITAL

A SUM of £130 was raised for the Hove Hospital Extension Scheme during last week's birthday celebrations at the Lido, owned by County nemas, of which C. J. Donada is managing rector.

Thanks to the enterprise of W. Peet Leslie, blicity chief of the County Cinemas, there ve been a notable array of leading film rs to personally support the appeal of e Mayor and Mayoress each day from the do stage. Gordon Harker, Muriel Angelus, rothy Bouchier, Marie Burke, Joan Gard-r, and John Stuart all appeared; while of ecial interest to residents of Hove was the it of Madeline Carroll, who, with Victor ville, made a last-minute dash from the udios, where they are working on "I as a Spy."

On the last night of the birthday week the peal was supported by Phyllis Konstam, an Wyndham, Basil Rathbone, and a pular trio from the Sussex County Cricket ub—A. E. R. Gilligan, Maurice Tate (just me from the M.C.C. Australian tour), and L. Knowles, J.P.

Mr. Rathone auctioned a cricket bat auto-aphed by the whole of the Sussex team, e bat realising seven guineas. Miss onstam, on behalf of her husband Bunny " Austin) offered a tennis racket ned by the English "Davis" Cup team, d this realised a further seven guineas.

The Mayor heartily thanked all who had ntributed to the success of the birthday ek—a tribute that C. G. Maguire (general nager of the Lido) generously passed on to e individual members of his staff, of whom e following were publicly thanked on e stage:—Julian Smith (house manager d organist), W. Phillips (chief electrician), Beech (foreman), Miss Steer and Cummings.

urnemouth Festivity

Last week was a week of great celebration the Regent, Bournemouth, on the occa-n of the fourth anniversary of its opening. anager E. V. Glenister organised a special esentation, by the aid of the lady attend-ts, and Mr. Gordon, the scenic artist. Mr. rdon sang a topical number dealing ex-sively with the "Regent," which won un-nted applause.

A charming little dance scena by Miss thleen O'Driscoll and two of her little pils greatly added to the enjoyment of e large audiences. Various prizes were ered in connection with a fascinating mpetition.

verpool Birthday Cake

Many happy returns to the Forum .B.C.), Lime Street, Liverpool, which this ek celebrates its second anniversary. It intended to have a monster birthday cake the foyer. E. E. Lundy has been mana-r of the Forum since its opening, and s made a strong feature of organ recitals E. Nelson Elms, who every week intro-ces a novel pot pourri.

◆

VOLUNTARY WORKERS RUN KINEMA

UBLIC SUBSCRIBE FOR TALK IE

There being no other kinema in Den-olme, a village in Yorkshire on the height, tween Keighley and Halifax, talkies are own at the Mechanics' Institute by a cally elected committee. The attendants, x-office staff and all other workers are luntary helpers, with the exception of the ojectionist and his assistant. A member the committee even paints the posters to vertise the films.

There are once-nightly performances on ree nights a week, except during about ree months during the summer, when the aff takes a holiday.

When money was needed to instal talkie paratus, about 100 people subscribed about 00 in a very short time, although it was plained to them that they would not get y interest, and that if they did not get eir money back they must not grumble.

We don't make huge sums, but we anage to keep the place clear of debt." ys H. V. Bancroft, the treasurer of the stitute, who manages the kinema in his are time. He is cashier at a textile mill the village.

◆

IVERPOOL CONVERSION

OYAL COURT THEATRE'S NEW ROLE

Royal Court Theatre, Liverpool, a legiti-ate playhouse, has been closed for some eeks. Now comes the news that it has en leased to a company of which Harry uxton is the managing director, and will open as a variety house.

This is a down-town theatre, and is in ose proximity to a number of houses—alais de Luxe, Scala, Futurist, in Lime reet, and the Prince of Wales in Clayton quare, Liverpool. It remains to be seen hether they will be affected by the new enture, with which Alderman Cross, an ex-ord Mayor of Liverpool, is associated in e capacity of director.

KINEMA IN SCHOOL HOURS

The L.C.C. have sanctioned, as an experi-ent, the attendance of scholars from two hools at a kinema where instructional ms are being shown, during school hours. his is stated to be the first instance in hich the L.C.C. have officially coun-nanced the attendance of children, it hav-g been the policy hitherto that scholars hould not be permitted to attend in school ours.

NO INCREASE IN FREE STATE TAXES

Marion Davis and Onslow Stevens in PEG O' MY HEART (M-G-M)

NEWS FROM ALL QUARTERS

BRISTOL CHILDREN SHOWS—MAYOR INSPECTS KINEMA—ORCHESTRA REINSTATED

During the past few days G. Williamson, the new proprietor of the Scala, Boscombe, has transformed the appearance of the locality by introducing a fine new Neon sign, which stands out with exceptional brilliance in the district.

About 1,000 children attended a special Saturday morning show at the King's, Bristol, which was arranged by the local branch of the Animals Welfare Society.

Several members of the Gloucester and Kent cricket teams, including Ames, A. P. F. Chapman, the Kent captain, and Wally Hammond, attended the New Palace, Bristol, to see Buster Keaton in "What! No Beer?"

Leslie Fuller attended the wedding of his youngest sister, Miss Ivy Fuller, at the Salvation Army Citadel, Weston-super-Mare, on Saturday. Mr. Fuller gave away his sister.

The Llewelyn Hall, the kinema hall of the Swansea Y.M.C.A., at which special programmes for adults and children are given on Fridays and Saturdays, is to have talkie equipment.

Through the kindness of Proprietor Bey non, of the Casino, Porthcawl, about 500 school-children, teachers and social workers witnessed the Barnardo Homes films.

Miss Sally Blane, the Hollywood film actress, accompanied by Mr. and Mrs. James Hanley, with whom she is visiting England, was among the passengers in the French liner *Lafayette*, which arrived at Plymouth from New York on Sunday, May 14.

The presentation of cheques to newspaper competition prize-winners was made at Newtown Palace Theatre, Birmingham, by Councillor W. S. Lewis, and Erdington Palace Kinema, Birmingham, by Councillor R. W. Brosch.

Anna Neagle is announced to make a personal appearance at the Futurist, Birmingham, during the week commencing May 21, when "The Little Damozel" will be on view.

A private company takes over control of the Palladium, Stockport, as from next Monday.

Garfield Henry Edwards, of Queen's Ferry, made application to the Chester magistrates for the transfer of the music licence of the Park Kinema, Saltney, to him, from N. W. Ellison. Mr. Francis, of Shotton, who made the application, said a new company had taken over the kinema.

The management of the West End Cinema, Whitmore Reans, Wolverhampton, has reinstated an orchestra of local musicians on Friday nights.

The King's, Longsight, is to reopen next Monday following conversion from a theatre to a kinema.

A party of 60 "Old Contemptibles" were last Monday the guests of the management of the New Oxford Cinema, Manchester, to see the film "Reunion."

Great interest was evinced in Manchester in the competition run in conjunction with the Gaiety Cinema, when screening "Radio Parade," and the *Evening Chronicle* and valuable publicity was given daily to the film. Readers were asked to place the various artistes in their order of popularity.

The Mayor of Preston (Ald. T. Derham) and members of the Watch Committee, with the Chief Constable, have made an official tour of inspection of local kinemas.

Church Leaves the Trade Alone

DOES SILENCE MEAN ALL IS WELL?

THE Irish Trade is deeply grateful that matters have panned out far better than they expected. It was confidently forecasted by the political prophets that in the Free State Budget Mr. Seam Macentee, the Free State Minister for Finance, would increase the amusement tax on the higher priced seats for places of entertainment. The prophets were for once wrong, and the Minister, doubtless realising that the industry was bearing a great burden, did not interfere with the present incidence of the tax, which is quite high enough.

The second matter is that the General Synod of the Church of Ireland at its annual meeting in Dublin usually puts forward demands for a stronger censorship in the Free State and a State Censorship in North Ireland. By way of a change not a word was said about film censorship, and this is taken as a sign that all is well and that there is no ground for any complaint.

Bang Goes a Scheme

The brainy idea that the Cork Exhibition buildings should be bought and turned into an Irish Elstree has, like many more well-meaning schemes, ended as a complete failure. The buildings have been disposed of, but not for a film studio. They will probably be razed to the ground and the land used for some industrial purpose. An effort to attract support for an Irish Elstree by Jimmy O'Dea, the famous comedian, during a visit to Northern Ireland met with not the slightest support in Belfast, and may be dismissed as talk and no more. An Irish Elstree is far, far away.

The Model Clause

The Ministry of Home Affairs of Northern Ireland's resolution, which insists upon Councils under its control adopting the model clause as a condition of licence in regard to posters, has been adopted in Armagh without the slightest discussion on the matter.

Category Board Trouble

The trouble at Newtownards over the erection of a board stating whether the films being shown at the Picture House are "A" or "U" is still far from settled. The solicitor of the Council has given an opinion that the Ministry's order has not been fully complied with, and orders have been given that the licensee be informed that there are a host of penalties he is subject to if he does not carry out the demands of the Council.

A Court Case

In the High Court, Dublin, Rachael Sargent, general worker and cleaner, sued Associated Irish Cinemas, Ltd., for malicious prosecution and wrongful dismissal. Her case was that she was working at the Savoy Cinema, Dublin, when she was accused by Mr. Margey, the assistant manager, of having stolen a £1 from a locker. She was arrested, taken to the police station, searched, but nothing was found on her. She was later charged in the District Court, but in the Circuit Court was acquitted. She had lost her employment and now got very little work.

For the defence, it was contended that the action for malicious prosecution did not lie against the company, but against Mr. Margey. The £1 was not the property of the company, but of Mr. Margey.

Mr. Justice Hanna held that the action was unsustainable in its present form. The prosecution was instituted by the Attorney-General on the information supplied by Mr. Margey, who had had reasonable cause for his action, and acted on information supplied by a colleague. He dismissed the action, but suggested that possibly plaintiff might be taken back as she seemed to be a very respectable woman.

In Brief

In attack on modern amusements at Donegal County Council, E. Gallen described the Kinema as the fifth Horseman of the Apocalypse.

"CENSORSHIP A NEGATIVE FORCE"

Hon. Eleanor Plumer on Control of the Kinema

"ON the whole, the vast majority of kinemas provide programmes which are healthy and satisfactory, and which give legitimate recreation to a large number of people at a price they can afford to pay," said the Hon. Eleanor Plumer, organising secretary of the Public Morality Council, in addressing members of the Lincoln branch of the National Council of Women, last week, on "Control of the Kinemas."

About 25 per cent. of the films shown in this country were open to adverse criticism, she said. The remaining 75 per cent. were in a sliding scale, ranging from "Excellent" to just "not objected to."

No one had any doubt about the vast influence of the kinema in England to-day, she proceeded.

Potential Good

"We are not kill-joys or spoil sports," said Miss Plumer. "We do realise and recognise not only the great potentialities for good that there are in the kinema, but that it provides perfectly legitimate and satisfactory entertainment for a very large proportion of the population.

What the Morality Council and other bodies working in conjunction with it did desire was that those potentialities for good should be turned in every case, into actualities, and to achieve the elimination of 25 per cent. of films which they considered, for various reasons, to be unsatisfactory.

It was a duty incumbent upon those who were concerned with the effect of the kinema upon the audience to learn to understand the medium they were criticising and to distinguish between good and bad. In short to criticise constructively.

One of the things that led to ill-informed criticism was that many of the critics criticised without realising the difficulties which the kinema trade is up against.

Censorship, said Miss Plumer, was a negative force. It could stop the outrageously bad, but it could not stop the steady stream of third-rate films with false or sentimental standards of life applied to unreal people.

◆

ON BRINK OF NEW ERA

HERBERT WILCOX ADDRESS AT NEWCASTLE

Herbert Wilcox, producer of British and Dominion Films, speaking at a luncheon at Newcastle given in honour of Anna Neagle's personal visit to the Paramount Theatre on the occasion of the premier provincial run of her film, "The Little Damozel," said:

"We are on the brink of a new era in film entertainment. The idea of giving a great show in London, and then holding it up for six months in the belief that what has been accepted by London will necessarily be good enough for the provinces, cannot longer be sustained."

Mr. Wilcox stated that as a rule he was opposed to kinema stars appearing in public, but an exception was being made in the case of Anna Neagle.

A number of local celebrities in municipal life and in the kinematograph world were among the guests at luncheon.

The Sheriff of Newcastle, Alderman J. W. Telford, a director of the Brighton Electric Theatre, Newcastle, said his experience in the film business had convinced him that the people of the North liked a good clean film, and it was that class of film which was a box-office winner.

Leslie Holderness, supervising manager for Paramount in England, and the Chief Constable of Newcastle, F. J. Crawley, were also among the speakers.

General Sir Charles Harrington, general officer commanding the chief Aldershot command and Governor Designate of Gibraltar and Lady Harrington at the Regal, Farnham, on the occasion of the British Red Cross Gala performance, organised by C. J. Donada, of County Cinemas, Ltd. Mr. and Mrs. Donada are to be seen standing behind the distinguished guests

Warner Bros. First National Productions
present

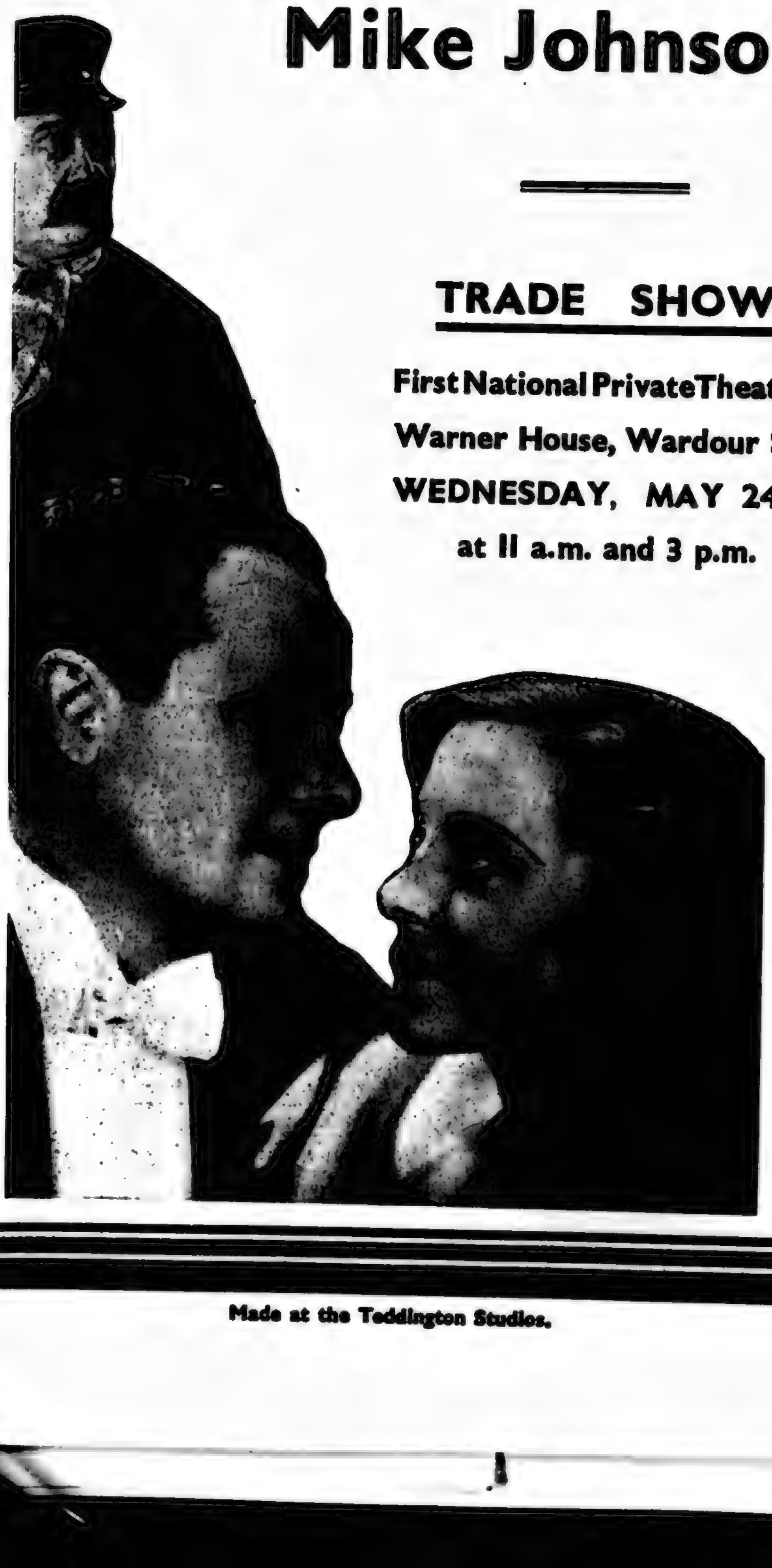
BEWARE OF WOMEN

with

Jack Hobbs
Pat Paterson
Mike Johnson

TRADE SHOW

First National Private Theatre,
Warner House, Wardour St.,
WEDNESDAY, MAY 24th,
at 11 a.m. and 3 p.m.



Made at the Teddington Studios.

"GERMAN" ARMY OF 1,000 SOLDIERS

Victor Saville's Huge Welwyn Set for "I Was a Spy"

CONSTANCE CUMMINGS FOR G.B.—SALLY EILERS VEHICLE FOR B.I.P.

Laughton Starts Work as Henry VIII. at Elstree

By P. L. MANNOCK

PASSENGERS from King's Cross to Welwyn Garden City on Tuesday were surprised to see through the windows of their compartments as they approached the Garden City the roofs of a Belgian town with a church tower raising its head over the shops that surround the market-place. It is one of the biggest "location" sets for a long time, and Victor Saville was making the exteriors on the Gaumont-British picture, "I Was a Spy."

The sun poured down on to the village square, which brought to life again the activity of Flanders in 1915. Skylarks rose gaily from the grass in the neighbouring field. The market-square of Roulers was a scene of activity filled with Belgian peasants selling their wares and German soldiers, also wounded from the near-by hospital.

Marthé, the spy, works at this hospital where Stephan is also an orderly. Red Cross ambulances drew up at the hospital door to take the wounded to a special church parade, under the care of Marthé and Stephan. Most of them were on their way to death, because Marthé had heard word of this church parade attended by thousands of troops and had passed on the information to the Allied airmen. On their way to the parade Stephan asks her to help him blow up an ammunition dump in Roulers.

Uhlans in Occupation

In the neighbouring field were a company of Uhlans, with their mounts, and more than a dozen ambulances, ammunition wagons and guns. Half a dozen despatch riders on war-time motor-bikes darted about the square to the danger of unwary sightseers. Round the square ran the lines of the steam tram which had been pressed into the services of the Red Cross to bring the wounded to the hospital. In the centre of the square, placidly looking on undisturbed by all the bustle and excitement were cows and donkeys, the property of the peasants bargaining in the market-place.

Ida Lupino, in PRINCE OF ARCADIA (Nettlefold-W. & F.)

SALLY EILERS
Cast for "I Spy"

"I Spy," the new B.I.P. production to be directed by Allan Dwan and starring Ben Lyon, has added another outstanding screen personality to its cast in Sally Eilers, who arrived recently on a visit to England.

It will be the first time that these two stars have played together, and "I Spy" will see the British screen début of them both. Sally, who is a personal friend of Bebe Daniels and her husband, and Ben are delighted to be playing opposite each other.

Shooting began this week.

RAY MILLAND
"The Singing Kettle"

Ray Milland, the young English actor discovered by B.I.P., will be appearing in the big British Lion musical production, "The Singing Kettle."

He was on his way to America on the s.s. *Manhattan* when he received the cablegram signing him up. The ship docked in New York at midnight, and he sailed back to England again the next day at noon, his stay in the States lasting 12 hours.

Milland, first appearing in "The Flying Scotsman," had an M-G-M contract, and was in "Ambassador Bill," "Bought" and "Payment Deferred." Lately he played in "Orders is Orders" at Shepherd's Bush.

Gordon Harker (by arrangement with Gaumont-British) and Lily Morris, the famous variety star, have already been signed up for "The Singing Kettle," which will be directed by Albert de Courville, at Beaconsfield.

BUCHANAN STARTS
"That's a Good Girl"

Jack Buchanan made good progress last week on the opening sequences of "That's a Good Girl," his third picture for British and Dominions. The scenes concerned were set in London, where the plot begins.

The story concerns an impecunious young man, who is obliged to go to the south of France to avoid his creditors and on the chance of earning a fortune. This part is played by Jack Buchanan. He takes two friends with him—William Kendall and Anthony Holles, and is trailed by a female detective, Elsie Randolph. Hilarious and embarrassing complications ensue,, in which a pretty girl (Dorothy Hyson), a jealous stage star (Vera Pearce) and the private detective all take part.

A London street was built in the grounds of the B. and D. Studios for the opening sequences of the picture, and represented a fashionable corner of a London square, where the house of the embarrassed hero is besieged by bailiffs.

The entire company has now left for locations in the South of France.

ELVEY'S PROGRESS
"This Week of Grace"

Maurice Elvey is now on the last week of interior shooting for "This Week of Grace," Julius Hagen's Radio production at Ealing, and is working on a magnificent set which represents the entrance hall of the castle, where Gracie Fields and her family are temporarily installed, much to the disgust of all the "county." The final scene will be a charity concert at the local parish hall, in which Gracie sings two numbers, "The Happy Ending" and "Lucky Day," composed by Robert Parr-Davies.

Next week will be devoted to exteriors, of which there are many in "This Week of Grace," and Elvey's unit are praying for suitable weather. Anne Grey has been forced to relinquish her part in this production as she is still needed by Tom Walls for "Never Come Back," and the part will be played by Marjorie Brooks.

VICTOR VARCONI
Bebe's Leading Man

B.I.P. announces the signing up of Victor Varconi, to play opposite Bebe Daniels in "She Wanted Her Man," which sees the British film début of Bebe. Varconi plays a young officer who attracts the attention of a musical comedy star by openly insulting her, but later becomes her adoring but humble secretary. Varconi will be remembered for his startling portrayals in "The Divine Lady," "Captain Thunder" and "The Doomed Battalion."

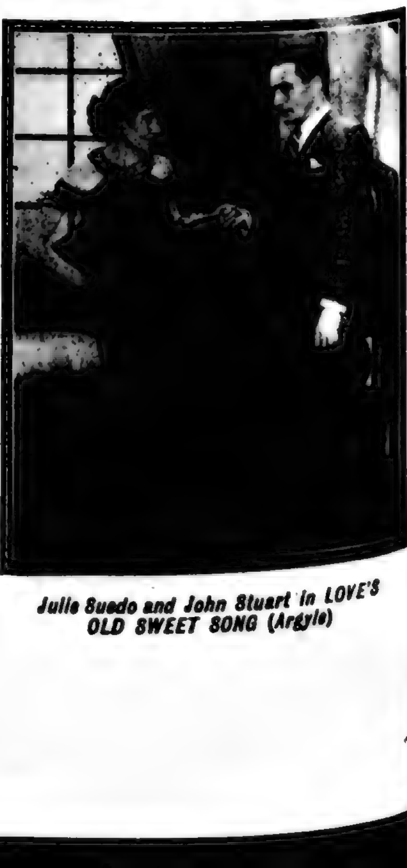
This film, under the direction of Paul Stein, has taken the floor this week, the supporting cast including Frederick Lloyd, Claude Hulbert, Lester Matthews and Iris Ashley.

"BILL, M.P."
New Leslie Fuller

Norman Lee started production on a new Leslie Fuller epic this week, entitled "Bill, M.P.," and the title effectively explains the capacity in which we shall see this irrepressible star.

Moore Marriott, who made such an admirable foil for Fuller in "Hawleys of High Street," will have an important part, and Wylie Watson, Daphne Courteney, B.I.P.'s 16-year-old "baby," Doris Rogers, and Marion Dawson are included in a supporting cast. The principal feminine rôle is yet to be cast.

An interesting feature of this production is the return to action of H. F. Maltby, who will play an important part in "Bill, M.P.," at the same time being on hand to superintend the production of "The Love Nest," Gene Gerrard's new starring vehicle, of which he is the author.



Julie Suedo and John Stuart in LOVE'S OLD SWEET SONG (Argyle)

Jay Laurier and Betty Astell in I'LL STICK TO YOU (B. Lion)

BRISSON'S VILLA
"Prince of Arcadia"

Shooting this week takes place on a set presenting the entrance hall of the Prince f Arcadia's villa on the Riviera. This was opied from the ex-Kaiser's villa on the land of Corfu, and it is finished in Eastern yle.

During the week Louis Brooks, the production's dress designer, carried out some apid dressmaking on the set. Owing to a hange of schedule, some of Marget rahame's dresses were not ready in time. r. Brooks, who was at the studio at the me, sewed a dress of black velvet on to iss Grahame. This was photographed by e still department, and Miss Grahame then arried on with her part. At the end of the ay the material was unstitched and was ent to London with the still, so that it ould be properly made for future use. In is way the studio was saved the loss of a ay's work.

Archibald Nettlefold last week visited the udio, his first visit since shooting started. he has been in Biarritz recovering from a ight accident

ON THE B.I.P. FLOOR
A Promising Brace

Two pictures which both promise excel ntly are "You Made Me Love You" and The Love Nest," and both have got well to their stride at the B.I.P. Studios this eek.

The first, under the direction of Monty anks, stars Stanley Lupino, with Thelma odd as the leading lady, and it is antici ted that in Thelma B.I.P. has found the erfect partner for Stanley.

The other set on which the comedy sparks ave been flying is that occupied by "The ove Nest" unit, with Gene Gerrard and amilla Horn providing the fun. This picre is being produced by Thomas Bentley.

ADRIAN BRUNEL
Non-Stop Director

"Since I have re-entered the British Film roduction Handicap," says Adrian Brunel, ho has been making four and five el pictures in eight days, "I have been ristened One-Shot Brunel, because I try get each scene 'in the box' after only one ke."

The production unit he has formed with A. eorge Smith is known as "The Eight-Day an," and goes charging into British udios like shock troops. So far Brunel has ly once been over his time-schedule, and at was a mere matter of ten minutes when nishing "A Taxi to Paradise."

In "Follow the Lady," Adrian Brunel's st picture, the central character is a baby ten months, which is left one night on e doorstep of a virtuous young bachelor, ho is more than embarrassed when his ancee and her mother arrive on the scene.

THE WALLS CASINO
For "Never Come Back"

Tom Walls and the unit are back from psom location, where they have been gaged on exteriors of hunting scenes.

They are now engaged on the scenes in e casino at Monte Carlo, where Smith om Walls) and Mortimer (Hartley Power), e two suave crooks, plot to rob the rich merican woman, Mrs. Linkley (Margaret offat) and where Smith meets her ughter (Carol Goodner), whom he subquently marries.

M. PERINAL
Rene Clair's Cameraman

This new London Film production should one of the most beautifully photographed lms yet made in this country. It is being hotographed by M. Perinal, who photoraphed all Rene Clair's finest pictures. He as engaged by Mr. Korda to film "The Girl om Maxim's," and so brilliant was his ork on this picture that he has been ssigned to the Henry VIII picture. This icture will give full range to Perinal's art, it contains beautiful exteriors, elaborate teriors and striking costumes.

Among other films photographed by erinal may be mentioned "David Golder," Jean de la Lune," "Sous les Toits de aris," "Le Million," "A Nous la Liberte," nd "Le 14 Juillet."

HENRY VIII's WIVES
Laughton Starts "Fat" Part

This week the first scenes were made of Royal Husband," the new London Film roduction subject, at Elstree, directed by lexander Korda.

Charles Laughton, as Henry VIII, comlete with home-grown beard, has the "fat" part of the much-wed Tudor monarch in this story, which has been prepared by Edward Knoblock.

Binnie Barnes, Elsa Lanchester and Merle Oberon, as three of his queens, are also at work.

Lady Tree, who has made such a success in her two previous London Film productions, "Wedding Rehearsal" and "The Girl from Maxim's," is playing the part of Henry VIII's old nurse who, in the period with which the film deals, occupies a privileged position at Court, still regarding the great king as the wilful little boy she used to look after in the royal nursery. She is in great demand amongst the court ladies as a fortune teller, and it is she who first tells Katherine Howard that she sees her approaching fame in the cards.

FILM OF THE SEA
New Wyndham Subject

Wyndham Films will start next week shooting the first part of their new film, "Sullen Seas." The shooting will take place chiefly in Sark, Channel Isles.

I'LL STICK TO YOU
Nearing Completion

"I'll Stick to You," the current British Lion production, is well on the way to completion at the Beaconsfield studios. It is being directed by Leslie Hiscott.

Jay Laurier is right on top of his form, and his brilliant comedy work in a cocktail bar sequence made even the "hard boiled" studio workers shake with laughter.

Betty Astell and Louis Hayward play together for the first time, and Ernest Sefton is the proprietor of a matrimonial agency. Also on call are Annie Esmond, Hal Walters and Helen Goss.

CONSTANCE CUMMINGS
In Rosmer's Big Cast

Matheson Lang has the dominant rôle in Gaumont's "Channel Crossing" which starts interiors this week-end.

Constance Cummings is the leading lady, and other principals signed include Anthony Bushell and Nigel Bruce. I hear also that Milton Rosmer will probably utilise Edmund Gwenn, Eliot Makeham, Hay Plumb, H. G. Stoker, and Max Miller, the famous Palladium comedian, who scored so effectively in a small part in "The Good Companions."

Much footage has already been shot on board the Southern Railway's Channel steamer, *Canterbury*.

"TEDWARDS" COMPLETING
Last of Paramount Series

Henry Edwards expects to finish "Purse Strings" at the B.D. studios this week. It is an adaptation of Bernard Parry's play.

The story is of a wife who, foiled in her efforts to get an allowance, does some shoplifting, and involves her husband in a libel action.

Dorothy Bouchier, in the lead, is supported by Coyles Isham, Allan Jeayes, Joan Henley, G. H. Mulcaster, and Evelyn Roberts.

Robert Donat, Franklyn Dyall and John Loder have been added to Alexander Korda's "Royal Husband" cast.

Walter Forde is busy editing and assembling "Orders Is Orders."

LEGITIMATE STAGE AS FILM NURSERY

BASIL DEAN'S SCHEME OF PRODUCTION

Speaking in Liverpool last week, Basil Dean, the eminent film and stage producer, stated that a scheme was being formulated for a permanent theatre in London with a considerable company who would appear in plays under his and other direction, and also take part in the filming of those plays.

Plays would not be selected because they would make good films, or players whom they thought would screen well. There was a separate technique for each art. The plays and the films would be given in the same theatre and the films would then be sent round the country.

This was a small attempt to prevent the exploitation of the theatre in the cause of the screen. Artistes would not be allowed to go to Hollywood, nor would their plays go there to be Bowdlerised and have their titles changed and their underwear embellished.

Other points from Mr. Dean's address were that dialogue had scarcely begun to take its rightful place in the development of talking pictures. True, dramatic dialogue adapted for the screen, he said, could be spare, and swift, and terrible in its poignancy. In its present amorphous condition the talking picture would fall an easy victim when television arrives.

"We have touched only the fringe of the possibilities of dramatic entertainment by means of the talking pictures. We shall need actors trained to make pictures presenting an infinite pattern of human character.

"Screen acting requires to be more restrained and to have an appearance of greater sincerity. The screen actor's audience is, as it were, in the drawing-room with him."

Earnings of American films in this country last year were £8,000,000, most of which went to America without reinvestment here. This amounted to a British Government subsidy of American films, for a portion of the money sent to America came directly out of unemployment doles.

Revitalising the Theatre

In another address Mr. Dean said:—

"Oh! If only the theatre could catch some of the exuberance of the screen, some of its vitality, some of its reckless disregard of the consequences as it makes its mistakes.

"In return, the screen badly needs some of the dignity and civilising influence of the theatre, some of its education and most of its brains.

"I desire a union of the theatre and the screen—the old influence guiding and instructing, the young inspiring the old to renewed life through its eager enthusiasm."

BASIL DEAN

FILMING IN LONDON STREETS

HOME OFFICE DISPOSES OF FRIVOLOUS COMPLAINT

Satisfaction has been expressed in production circles at the manner in which the Home Secretary disposed of a querulous and frivolous complaint that traffic had been held up in a London street for the purpose of taking a film.

Thomas Cook asked the Home Secretary if he was aware that the police held up the traffic for a considerable time for the purpose of kinematograph acting in Avenue Road, St. John's Wood, on Saturday, May 6; and will he give instructions against a repetition of this practice.

Sir John Gilmour said that he was informed by the Commissioner of Police that on the occasion in question traffic was held up three times for not more than one minute each time. It was not the practice to prohibit the taking of films in streets provided that due regard was paid to the convenience and safety of the public, and that no serious obstruction was caused: and he was informed that the police found no ground in this case for asking that the project should be abandoned.

British Films for India

PRODUCTION IN MANCHESTER

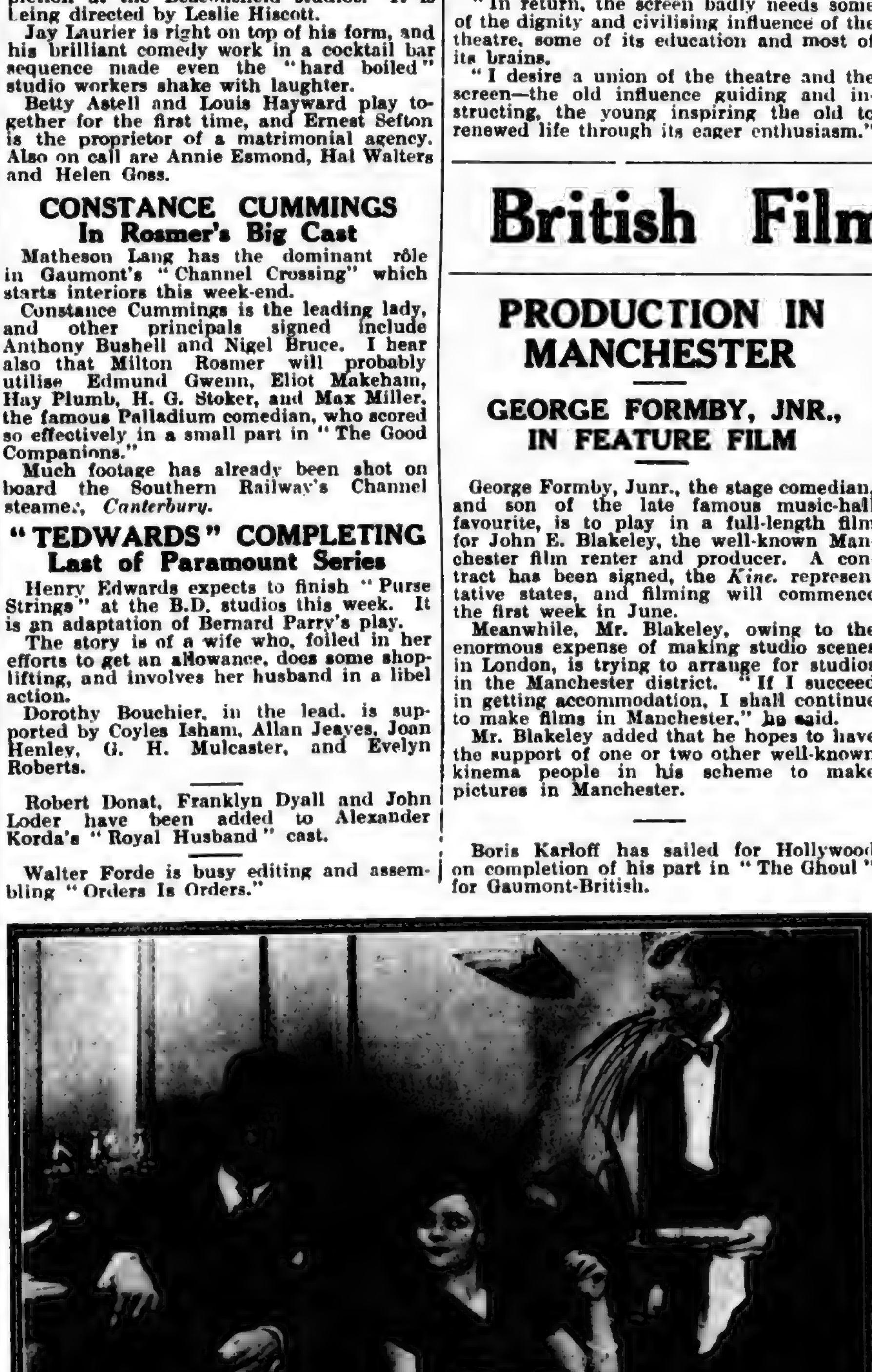
GEORGE FORMBY, JNR., IN FEATURE FILM

George Formby, Junr., the stage comedian, and son of the late famous music-hall favourite, is to play in a full-length film for John E. Blakeley, the well-known Manchester film renter and producer. A contract has been signed, the *Kine.* representative states, and filming will commence the first week in June.

Meanwhile, Mr. Blakeley, owing to the enormous expense of making studio scenes in London, is trying to arrange for studios in the Manchester district. "If I succeed in getting accommodation, I shall continue to make films in Manchester," he said.

Mr. Blakeley added that he hopes to have the support of one or two other well-known kinema people in his scheme to make pictures in Manchester.

Boris Karloff has sailed for Hollywood on completion of his part in "The Ghoul" for Gaumont-British.



James Finlayson, the celebrated Hollywood comedian, in a scene from CONFIDENTIAL LADIES, being directed by Clyde Cook at Teddington for Warner First National

Calcutta Hall as First of Circuit

Calcutta's premier theatre, the New Empire, has issued a new booklet programme to signalise their declared policy of preference for British films.

The entertainment offered in this particular number shows an overwhelming proportion of British films. "Sleepless Nights," the B.I.P. musical success, heads the bill, the supports were news-reel and variety from Pathé, London, one of the "Secrets of Nature," by British Instructional, a travelogue of the Isle of Wight, with Mickey Mouse rounding off an excellent programme, which was retained for a second week's booking.

The New Empire has extensive contracts with B.I.P., and other British producers, and is distributing the films so acquired throughout India, Burma and Ceylon.

A few extracts from the booklet itself show clearly the policy and achievements of the company. "This is *the* British talkie house in India—the only one owned, worked and run on British lines of thoroughness, cleanliness and good, honest entertainment in English. Nevertheless, it is open to the best of all nations . . . this is not a European theatre in the sense of being non-Indian . . . its doors are open to everybody. Less than two years ago it was difficult to get up-country exhibitors to consider British films. To-day there is a complete circuit, which is extending every week."

It will be seen from the above that India is following the lead given by Australia and New Zealand in their preference for British films, and in Calcutta they will be shown in what is literally India's best theatre.

"JACK'S THE BOY"
Four Month's Run in Melbourne

"Jack's the Boy" at the Majestic Theatre, Melbourne, Australia, has a four months' run to its credit and is still going strong.

This W. and F. picture ran on through the Easter holidays, and while it is not likely to equal the nineteen weeks' run of "Sunshine Susie" at the Athenæum Theatre last year, it will certainly run it close, and the larger seating accommodation at the Majestic makes the achievement quite equal to that of the earlier Gainsborough triumph. The run of "Jack's the Boy" will be just about twice as long as the previous record run at the Majestic Theatre.

UNIVERSAL'S BIG LINE-UP

To Make Thirty-six Features in 1933-34 Schedule

BORIS KARLOFF'S EERIE THREE

CARL LAEMMLE

UNIVERSAL are to make 36 features in their 1933-34 schedule, the full details of which were received by cable this week.

Universal's young production chief, Carl Laemmle, Junr., who has been responsible for such moneymakers as "All Quiet on the Western Front" and "King of Jazz," has decided that the most satisfactory policy is to decide on the major portion of his schedule and allow a margin for the production of topical features and pictures from plays and books that may become overnight sensations, here or in America.

Stars Signed

In his cable to S. F. Ditcham, Carl Laemmle states that stars already signed include Karloff, George Sidney, Charlie Murray, Zasu Pitts, Slim Summerville, Paul Lukas, Gloria Stuart, Luis Trenker, Vilma Banky, James Gleason, Leni Riefenstahl and Rod La Rocque, while featured players include Tom Brown, Andy Devine, Vince Barnett, Onslow Stevens, and the three leading Broadway stars, June Knight, Hugh Enfield and Mabel Marden. A considerable number of other stars will also be signed, as they are required, for definite starring productions.

Many famous directors, too, have been placed under contract, including James Whale, Karl Freund (whose picture, "The Mummy," is proving a sensational moneymaker in England), E. A. Dupont, John M. Stahl, of "Seed" and "Back Street" fame; Tay Garnett, who is now completing the super, "S.O.S. Iceberg," in Germany; Harry "Show Boat" Pollard, director, also of "Uncle Tom's Cabin"; William Wyler, Kurt Neumann (who made "The Big Cage," and others), Lois Weber (one of the few women directors), Ernst L. Frank, Robert Wyler (newly arrived from Paris), Edward Laemmle, Ray Taylor, James Horne and Murray Roth.

Variety

Productions are to embrace all phases of entertainment—comedy, drama, romance, adventure, travel and mystery. "Prospects, as far as Universal is concerned, have never been rosier," declares Mr. Laemmle. "After one of the best trading years in the company's long history we have considered it practical to enlarge the schedule by ten big features, making a total of 36. We have bought the best plays and books on the market, and have a staff of approximately 20 international authors creating and adapting stories for us.

"Many of the productions, such as H. G. Wells' 'The Invisible Man,' and Elmer Rice's 'The Left Bank' (which play ran in the West End recently), will have ready-made box-office titles, while the rest will all have a strong box-office appeal built into them."

Wells Tops Schedule

Referring to the schedule, Mr. Ditcham stated that three productions were slated for Karloff. "The first will be 'The Invisible Man,' by H. G. Wells, adapted by R. C. Sheriff, with two original stories, 'The Wizard' and 'Bluebeard' to follow. 'The Invisible Man' is certainly one of the eeriest stories ever written, with its theme of a human being who swallows a potent of his own formula and is able to walk abroad unseen by his fellow men. To any exhibitor who has not read the story, I say read it without delay," Mr. Ditcham continued. "It is wonderful entertainment as a story alone, and on the screeen should be outstanding."

A Far North Epic

"Another picture of importance will be 'S.O.S. Iceberg,' which is now being completed in our Berlin studios, after the best part of a year on location in Greenland. It is an epic story of the struggles of modern civilisation to conquer the icy wastes of the North and describes how an aeroplane expedition sets out to rescue the members of another expedition who are in danger of dying from cold and starvation off the Greenland coast. The cast includes Leni Riefenstahl, Rod La Rocque, Gibson Gowland, Sepp Risst, Ernst Udet, Germany's most brilliant air ace, and others. I am sure that we will see in this picture entertainment to make screen history.

"Luis Trenker, who made and starred in 'The Doomed Battalion,' and others, is the star of 'The Rebel,' a tremendous spectacle, in which thousands of actors appear. Vilma Banky, the leading lady, has Victor Varconi in support. The story concerns the Napoleonic wars and the romance of a girl, courted by one of Napoleon's officers, with a rebel chief of the Dolomites. Beside the spectacle the picture will be notable for the exquisite scenery.

"'The Left Bank' is a story set in Bohemian and cosmopolitan Paris, which as a play had a successful season in London's West End.

"Robert Louis Stevenson's eerie spine-chiller 'The Suicide Club,' is down for early production, and as the story revolves around half a dozen characters rather than one or two, it is planned to make this an all-star production.

Big Musical Feature

"A great musical show, designed to give an eye and ear entertainment with a strong story background, is already before the cameras in New York, under the supervision of Stanley Bergerman, and with E. A. Dupont, who made 'Variety,' directing. The title is 'Shoot the Works' formerly known as 'Lilies of Broadway'). June Knight, one of Ziegfeld's most beautiful star discoveries has the lead, with a host of dazzling stars in support.

CARL LAEMMLE, Jnr.

"Slim Summerville and Zasu Pitts are making 'Salt Water.'

"Now that Margaret Sullivan, the Broadway star, has been signed for the lead, 'Only Yesterday,' America's own Cavalcade of the last twenty years, is in the preliminary stages of production. It will show the outstanding events in the world history during the last decade. John M. Stahl, who has proved that he has a wonderful conception of human drama, is directing, with John Boles featured with Margaret Sullivan.

Adventure Themes

"On the adventure side are 'Black Pearl,' set among the pearl fisheries of the South Seas, 'Nature in the Raw,' which Chester Bennett and Len Roos are making in Malay, 'Men Without Fear,' by Tom Kilpatrick, a bull-fighter's story, for which scenes have been taken in Barcelona, and 'S.O.S. Iceberg.'

"Other productions will be made from 'The Forgotten Boy,' by John Huston, son of Walter Huston; 'My Old Lady,' an original story by Jack Cunningham; 'In the Money,' a play by H. E. Rogers and Murray Roth, Lew Ayres will star as his next after the Janet Gaynor assignment in 'State Fair'; Mary Synon's best-seller, "The Good Red Bricks,' which Harry Pollard will make; 'Kid Gloves,' an original by William Anthony McGuire; 'One Glamorous Night,' from the Ward Morehouse story, 'Bagdad on the Hudson'; 'Dangerous to Women,' an original by Tom Buckingham; Chas. Knox Robinson's 'Rigadoons'; 'The Man Who Reclaimed His Head,' the Broadway play success which was one of New York's biggest 1932 hits; and 'Hill Billies' and 'Glamour,' a story about the triumphs and tragedies of the footlight favourites.

"Other productions will include Ken Maynard pictures, of which the first three are 'King of the Arena,' 'Fiddlin' Buckaroo,' and 'Sling Shot Landon' (provisional title).

Varied Shorts

"Completing the schedule will be hundreds of reels of short product, including a new series of 'Strange as It Seems,' presenting strange oddities and wonders of the world, a series of two-reel comedies, with some of the biggest names in comedy to-day, such as Jimmy Gleason, Louise Fazenda, Vince Barnett; Gramophone and Screen Star series of musical productions; Pooch the Pup and Oswald the Rabbit cartoons; the Universal British Talking News and five super serials, the first of which, 'Phantom of the Air,' is a great aviation thriller.

"One of the biggest efforts attempted by the Laemmles will be a motion picture biography of Flo Ziegfeld, most colourful of American musical comedy producers, written by his actress-wife, Billie Burke.

"I am confident that 1933-34 product will be, without doubt, the greatest schedule in Carl Laemmle's quarter of a century of producing. We expect 'S.O.S. Iceberg' and 'Shoot the Works' to be to the 1933-34 schedule what 'All Quiet' and 'King of Jazz' were to the 1931-32 programme."

S. F. DITCHAM

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing May 22.

London

Adelphi.—"Kid From Spain" (U.A.).

Alhambra.—"Medicine Man" and "No Other Woman" (Radio).

Astoria.—"Hard to Handle" and "Lawyer Man" (Warner).

Capitol.—"Trick for Trick" (Fox) and "When Strangers Marry" (U.A.).

Carlton.—"A Bedtime Story" (Paramount).

Coliseum.—"King Kong" (Radio).

Davis, Croydon.—"Just My Luck" (W. and F.).

Dominion.—"The Good Companions" (Gaumont) and "The Conquerors" (Radio).

Empire.—"Fra Diavolo" (M-G-M) and "The Shadow" (U.A.).

Metropole.—"Blarney Stone" (W. and F.) and "Nagana" (Universal).

New Gallery.—"Constant Woman" (Gaumont).

New Victoria.—"The Good Companions" (Gaumont) and "Dangerously Yours" (Fox).

Plaza.—"The Pick Up" (Paramount).

Regal.—"Forty-Second Street" (Warner).

Stoll.—"Just My Luck" (W. and F.) and "The Bitter Tea of General Yen" (U.A.).

Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"For the Love of Mike" (Wardour) and "Atlantide" (A.P.D.).

Futurist.—"The Little Damozel" (W. and F.) and "He Learned About Women" (Paramount).

Gaumont Palace. — "The Conquerors" (Radio) and "Hearts of Humanity" (P.D.C.)

Scala.—"You Said a Mouthful" and "Central Park" (First National).

West End.—"This Sporting Age" (U.A.) and "Handle With Care" (Fox).

Bradford

Morley Street.—"It's a King" (W. and F.) and "Pride of the Legion" (Pathé).

New Victoria.—"The Conquerors" (Radio) and "Hearts of Humanity" (P.D.C.).

St. George's Hall.—"The Mummy" and "Rough Riding Romeo" (Universal).

Theatre Royal.—"Love Me To-night" (Paramount).

The Empire.—"The Phantom President" and "Heritage of the Desert" (Paramount).

The Regent.—"Rackety Rax" and "Too Busy to Work" (Fox).

Bristol

Empire.—"Scarlet Dawn" (Warner) and "Hypnotised" (Ideal).

Hippodrome.—"Man Against Woman" and "That's My Boy" (U.A.).

King's.—"Central Park" (First National) and "The Tempest" (W. and F.).

New Palace.—"Night After Night" (Paramount.

Regent.—"The Mummy" (Universal).

Stoll.—"You Said a Mouthful" and "No, No, Nanette" (First National).

Triangle.—"Scarlet Dawn" (Warner) and "Hypnotised" (Ideal).

Whiteladies.—"Central Park" (First National) and "The Tempest" (W. and F.).

Cardiff

Capitol.—"He Learned About Women" (Paramount).

New Theatre.—"The Singing Fool" (Warner) and "Down on the Farm" (Universal).

Park Hall. — "The Son-Daughter" (M-G-M).

Pavilion.—"Pier 13" (Fox) and "Manhattan Towers" (Pathé).

Queen's.—"Silver Dollar" (First National) and "Beneath the Sea" (P.D.C.).

Edinburgh

Caley.—"The Match King" and "Don't be a Dummy" (First National).

New Picture House.—"The Conquerors" (Radio) and "The Unwritten Law" (P.D.C.).

New Victoria.—"The Conquerors" (Radio) and "The Unwritten Law" (P.D.C.).

Palace.—"M'Kenna of the Mounted" (U.A.) and "Prosperity" (M-G-M).

Playhouse.—"Mr. Robinson Crusoe" and "This Sporting Age" (U.A.).

Rutland.—"Soldiers of the King" (W. and F.) and "Deception" (U.A.).

St. Andrew Square.—"Soldiers of the King" (W and F.) and "Deception" (U.A.).

Synod Hall.—"Pier 13" and "Robbers' Roost" (Fox).

Glasgow

Coliseum.—"Lawyer Man" (Warner)

Cranston's.—"Where is This Lady?" (Br. Lion).

Green's Playhouse.—"The Silver Dollar" and "Mr. Quincey, of Monte Carlo" (F.N.).

La Scala.—"Just My Luck" (W. and F.).

New Savoy.—"70,000 Witnesses" (Paramount) and "Hundred to One" (Fox).

Regal.—"Lawyer Man" (Warner).

Regent.—"The Little Damozel" (W. and F.) and "Out of Singapore" (Pathé).

The Picture House.—"The Conquerors" (Radio) and "The Unwritten Law" (P.D.C.).

Leeds

Assembly Rooms.—"Soldiers of the King" (W. and F.).

Coliseum.—Mon., "Son-Daughter" (M-G-M); Thurs., "Blessed Event" (Warner).

Majestic.—"What! No Beer" (M-G-M) and "Handle With Care" (Fox).

Paramount.—"Just My Luck" (W. and F.) and "He Learned About Women" (Paramount).

Rialto. — "American Madness" and "Night Mayor" (U.A.).

Scala.—"The Conquerors" (Radio) and "Hearts of Humanity" (P.D.C.).

Tower.—"Love Me To-night" (Paramount).

Liverpool

Forum.—"For the Love of Mike" (Wardour).

Futurist.—"If I Had a Million" (Paramount).

Palais de Luxe.—"Prosperity" (M-G-M).

Prince of Wales.—"The Half Naked Truth" (Radio) and "Blonde Captive" (U.A.).

Rialto.—"The Mummy" (Universal) and "To Brighton with Gladys" (Fox).

Royal Hippodrome.—"The Mummy" (Universal) and "Gambling Sex" (Pathé.

Scala.—"Her First Affaire" (Sterling).

Trocadero.—"What! No Beer?" (M-G-M) and "This Sporting Age" (U.A.).

Manchester

Deansgate.—"No More Orchids" (U.A.).

Gaiety.—"Atlantide" (A.P.D.).

Market Street.—"Born Lucky" (M-G-M).

New Oxford.—"Born Lucky" (M-G-M).

Paramount.—"The Little Damozel" (W. and F.).

Piccadilly.—"Hot Pepper" (Fox).

Theatre Royal.—"For the Love of Mike" (Wardour).

Newcastle

New Westgate.—"Deception" (U.A.) and "Phantom Express" (P.D.C.).

Paramount.—"Madam Butterfly" (Paramount) and "The Devil is Driving" (Paramount).

Pavilion.—"Conquerors" (Radio).

Queen's Hall.—"Conquerors" (Radio).

Stoll.—"Match King" (First National) and "Central Park" (First National).

Sheffield

Albert Hall.—"Handle With Care" (Fox) and "Deception" (U.A.).

Central.—"Three On a Match" (First Nationa) and "The Crash" (First National).

Cinema House.—"Let Us Be Gay" (M-G-M).

Electra Palace.—"Blonde Venus" (Paramount).

Hippodrome.—"Bill of Divorcement" (Radio) and "Strange Justice" (Radio).

Regent.—"The Mummy" (Universal) and "The Phantom Express" (P.D.C.).

Union Street.—"Way of Life" (First National" and "Scarlet Week End" (A.P.D.).

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GERMANS ISSUE NEW SET OF STANDARDS

SPROCKETS AND APERTURE PLATES AFFECTED

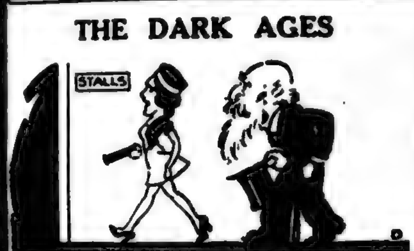
According to *Kinotechnik*, yet another set of film and apparatus standards has been issued, this time by the Deutschen Kinotechnischen Gesellschaft. The figures include full dimensions for both sound and silent film and perforations, sprockets, apertures, sound-track, and also for 16 mm. stock.

The chief point of divergence from the standards now in force in this country and in America is in the sizes of aperture plates. The dimensions recommended in this report for sizes of picture aperture for sound films are as follows:—

Projector: 17.5 mm. by 21.5 mm. (.6,690 in. by .8,465 in.). Camera: 18.5 mm. by 22 mm. (.7,284 in. by .8,661 in.). Printer: 19.5 mm. by 22.5 mm. (.7,671 in. by .8,858 in.).

These figures compare with the following dimensions of the recently adopted standard 3.4 aperture plates: camera, .631 in. by .868 in.; projector, .600 in. by 825 in.

THE DARK AGES



Recently my theatre was patronised by an aged gentleman visiting the kinema for the first time. As he appeared nervous, I instructed one of the girls to pilot him through the darkness. "I don't believe the old boy is as ancient as he makes out, judging by the way he gripped my hand in the dark," she said later. "I wonder if he thought he was being led astray?"

The last-mentioned standards fix the centre line of the picture as .7,445 in. and .738 in., respectively, from the guiding edge of the film, whereas in the new German standards the centre line is fixed as 1.4 mm. from the centre of the film, which is equivalent to 16.1 mm. or .6,338 in. from the edge.

There is thus a very considerable difference between the two sets of standards; one may wonder how this will affect the many Anglo-German films now produced.

A minor point of novelty is the introduction of two dimensions for sprockets, for projectors, and for cameras and printers, the respective diameters of the film faces being: Projector, four-picture sprocket 23.95 mm., eight-picture sprocket 48 mm.; camera, four-picture sprocket 24.05 mm., eight-picture sprocket 48.25 mm., printer, etc.

The pitch of perforations of 16 mm. stock has been fixed at 7.62 mm.

◆

EXTENDED FREQUENCY

SATISFACTORY B.T.-H. INSTALLATION

In association with Sound and Cinema Equipment, Ltd., installations of the new B.T.-H. extended frequency sound reproducer have been installed by E. A. Langrish and Co., Ltd., at the Imperial, Bolton, and the Futurist, Manchester.

The installations have given entire satisfaction, as the following letter of congratulation from the manager of the Futurist testifies:—

"It gives me great pleasure to write you regarding the B.T.-H. extended frequency reproducer installed. We opened on Monday last with perfect sound and projection, and already have been complimented by many of our patrons upon the great improvement.

"I myself am convinced that both our sound and projection are superior to that of any other in the Manchester district, and I would not hesitate to recommend the wonderful new extended frequency sound set, or the new Kalee 11 projectors, to any exhibitor interested."

Messrs. Langrish have recently carried out an installation of Kalee 11 projectors at the Park Hall Cinema, Cardiff.

The Observation Window

New Sound Recording Device

More About French Colour Systems

Lamp's Quarter-million Blows

A FRENCH inventor, M. Lovichi, has produced a new method of sound recording—or should one say, a new modification of an old principle. In this system he makes use of an opaque strip, 16 mm. in width, and unperforated, which in recording is passed under a vibrating cutter, similar to that used for disc recording, except that in this case the cutter divides the film into two portions down the centre, the actual wavy cut forming the sound track.

IN reproducing, the edge of the film is passed before the light slit, and affects a photo-cell in the usual fashion. It is claimed for this principle that, since the exciting light does not pass through the film, ground noise is entirely eliminated, while since there is an infinite difference in the opacity of the track, a greater modulation is obtainable for an equal width of track.

A LETTER from Pierre Autre, who conducts the technical pages of our French contemporary *La Cinematographie Francaise*, comments on a paragraph in these notes last week on a new French colour system, regarding which he is making investigations.

HE tells me that there are now quite a number of colour systems, operating in France, among them Francita Herault, Pathé Natan, A. P. Richard, etc., of varying degrees of quality. The Theatre Marignan has recently shown some pictures in colour made with the Demetre-Daponte process. This is a French adaptation of an English process.

HIT more than 259,000 times without being knocked out! That is the astonishing record made by a domestic electric lamp which has just completed a test to demonstrate the robustness of high quality British lamps. The swinging lamp has been struck in all directions by a rapidly rotating centrepiece, and receiving two blows every second between 10 a.m. and 10 p.m. every day. Despite this rough usage, far more than it would ever get in household service, the lamp when removed from its holder appeared none the worse for wear.

TESTS are now being continued with other lamps, two of which, fitted to mechanical arms, are being violently jarred ten times a minute. These tests are two to which members of the Electric Lamp Manufacturers Association, who jointly spend £100,000 a year on research, submit their lamps—Cosmos, Cryselco, Mazda, Osram, Royal Ediswan and Siemens—to ensure that they are as near perfection in service as human ingenuity can make them.

SENSITOMETRY control is a new Hollywood studio procedure now employed at the Paramount studios. It is a system whereby the contrast of motion picture film and the strength of the developing fluids is brought to the proper balance in order to gain effectiveness. Ferdinand Eich is Paramount's sensitometry controller, and is now sampling film and developer on "Dead on Arrival," featuring Ricardo Cortez, Shirley Grey, Gloria Stuart and William Harrigan.

J. Benson.

THIS WEEK'S PROJECTION ROOM

The lay-out of the projection box at the Cambridge Theatre, W.C.1, is a particularly attractive job, there being good moving room behind and between the machines and an easily worked panel at the rear. Kalee projectors are used and W.E. sound apparatus

Switch on in the morning and switch off at night!
Apart from that HEWITTIC is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

PROTECTING THE FILM IN THE EXCHANGES*

NECESSARY READJUSTMENTS IN WORKING

EXCHANGE practice involves the routine handling of film during its exhibition life, and usually it would appear as though most of the exchanges followed in the main the same operating procedure. A comparison of the condition of the film of one distributor or exchange with that of another shows that such is not the case, and demonstrates the need of standardising the operating technic of all exchanges of all companies.

In assembling the information obtained from the various distributors on the routine care and maintenance of film, the sub-committee has endeavoured to select and suggest for general adoption those features thought most amenable to standardisation. Distributing companies that maintain their film in the best condition are those that are completely controlled by their home offices. It seems to be desirable that all distributing companies be similarly controlled. The home office, through its control, should direct the routines of the exchanges in respect to what is described in the remainder of this report, and should hold the exchange managers responsible for the adherence of the exchange to the policies instituted.

Maintenance Problems

Film received from the laboratory should be mounted on new reels or on reels that are in perfect condition. A flange made for the specific purpose should be used and film bands bearing complete information should be placed around the film. Film should never be mounted from a flat table or from a makeshift flange made from old reels. Under no conditions should a pencil or other wooden rod ever be used as a hub or spindle in the centre of the reel of film, as a positive fire hazard is created by the friction of the film rubbing against the wood.

A film record card should be made out for each print, on which is kept a record of the condition of the film, its location while in the vaults, full data on playing dates while out of the house, the inspector's initials, and the date of each inspection.

Grading

Film should be graded as to its condition in the following manner:—

No. 1 condition: good in every respect.
No. 2 condition: good; film damaged slightly.
No. 3 condition: film in poor condition.
No. 4 condition: junk film.

As this manner of grading film specifies film that would be acceptable in any first-class theatre as in No. 1 condition, and film unfit for use as in No. 4 condition, the range of conditions between No. 1 and No. 4 is very wide New film can be graded only as No. 1, and "junk" film can be graded only as No. 4; whence it follows that No. 2 film is considered to be good film, but its acceptance in class "A" house would be questionable. Therefore, it is considered good film until the inspector finds out otherwise and marks it as "3," meaning in poor condition.

Dirt and oil on the film should not be considered in grading the film, as obviously any grade of film can be dirty or oily, but be restored to the proper condition by cleaning or processing. The sub-committee feels that it is desirable for every exchange to have available a place where dirty and oily film can be cleaned.

Cleaning

Film can be satisfactorily cleaned by cleaning machines now on the market. If done in the exchange, it is impracticable to attempt to clean film by hand. All cleaning fluids should be non-inflammable and uninjurious to celluloid or gelatin. Carbon tetrachloride can be used satisfactorily for cleaning film, as can trichlorethylene, but the use of either requires proper ventilation.

For exchanges that would operate their own cleaning plants, the sub-committee recommends the use of a machine that submerges the film in the cleaning fluid, cleans the emulsified dirt and oil from the film by

(*Continued on page 68*)

**In the earlier part of this report, extracted from the* Journal of the S.M.P.E., *and printed in the* Kine. *of April 27, matters relating to laboratory practice were reviewed, and suggestions made regarding treatment of film in the editing and cutting room. The matter of a thousand-foot reel was also discussed.*

SHOWMANSHIP—YOUR GREATEST ASSET

The colourful display outside the Alhambra, W.1, during the premiere of THE BIG CAGE (Universal)

MIDNIGHT SHOW FOR ONE

Exploiting "Old Dark House" Thrills

MUCH of the popularity which accrued to the screening of "Old Dark House" (Universal) at the Grand, Kidderminster, was due largely to the novelty of a midnight matinée for one lady only and to a clever window display arranged by Bob Gudgeon and Harry Blent.

Prior to the date, announcements in the local Press and by handbills invited ladies to give in their names if they were willing to sit alone at midnight through the screening of this thriller, a handbell to be pressed if they could not stand the strain. Applications came in from all quarters.

This novelty, so far as the town was concerned, received good Press publicity, and was the subject of a four-column block cartoon.

Sandwich-men, bearing replicas of old dark houses, paraded the town and distributed handbills.

A tie-up was arranged with a paint stores and with an electrical showroom, the latter being most effective.

The display window at the Grand bore a huge paste-on hand-painted poster, depicting a huge "old dark house" in green, with a monster at the top with clutching hands as though taking the building within its maw. The windows showed in silhouette figures bearing daggers, revolvers, or locked together as though in mortal combat, and the flashers behind these brought them out in clear relief.

Day matter and the title occupied the top and bottom respectively. Business throughout the run was particularly brisk.

INSURANCE APPEAL

"It's a King" at Bristol

When showing "It's a King" (W. and F.) at the New Palace, Bristol, last week, G. H. Blackburn sent a circular letter to every insurance official and agent in Bristol, in which he pointed out that in the film Sydney Howard takes the part of an insurance agent. He described the film as "a story of delightful nonsense," and advised a break in the daily duties to see the picture, which, he was sure, would afford much enjoyment.

In pointing out the fact that there are daily bargain matinées at the theatre, he mentioned that reduced premiums were in operation until 3 p.m., but at night he expected all seating would be at a premium.

The letter brought a good response from insurance men.

RAIN HELPS OUT "RAIN"

Poster Men with Umbrellas

The weather itself collaborated with E. C. Coleman, of the Forum, New Street, Birmingham, in his exploitation of "Rain." Sandwichboard-men were employed, smartly attired in white mackintoshes, peak caps, carrying the Forum band, with large umbrellas which carried other details concerning the film, and a number of wise-cracks as "See Rain at the Forum, where you will remain dry." The strict regulations which prevail regarding street exploitation in Birmingham together with the artistic manner in which this stunt was put over added much to its pulling power.

"ROME EXPRESS"

Display Covers Kinema Front

Bernard Withers, manager of the Broadway Cinema, Birmingham, made certain that all passers-by knew of the appearance of "Rome Express" (Gaumont).

High up over the canopy was a full-size model of a railway engine with signals on each side. Surmounting this, and covering the whole length of the façade, were 10-ft. letters painted in aluminium, spelling out the film title and the stars in the film.

A series of 6-sheet cut-outs and announcements were other front-of-the-house decoration.

The Importance of Keeping Before the Public

BEATING OLD KING SOL

WITH summer just round the corner, many showmen are going to be put to the test more than at any other time—will you be called upon to go all out after business? Don't slack off: exploit, exploit and then exploit some more

SHOW WINDOW

Effective Setting for "The Maid"

Eddie Clifton, house manager of the Plaza Cinema, Bromsgrove, is a live-wire showman. At the side of the Plaza there is a display window in which week by week one is sure of seeing some novel and attractive matter on forthcoming programmes.

One week it is a display of cut-outs, another a setting tieing up with the film and a local tradesman, and on some occasions the window is transformed into a model stage replete with fittings, wings, pelmet, etc.

A display of the latter type was in evidence during the past week when a setting representative of the robbers' cave was shown for "Maid of the Mountains" (Wardour). Figures of the cast had been painted and draped and a clever arrangement of rock setting, etc., was further enhanced by colour illumination alternating periodically from orange to red, purple to blue, etc. This was supported with a display of the heads of the stars suitably framed.

Tie-ups on the theme song and records were arranged at several gramophone establishments in the town.

GLITTERING GRACIE

Patrons See the "Bright Side"

E. Brown, manager of the Picture House, Brierley Hill, uses his foyer and entrance to full advantage in his exploitation. For the screening of "Looking On the Bright Side" (Radio) he arranged a number of extra large cut-outs of Gracie Fields along the side, whilst the top of the pay-box visible to balcony patrons was covered with artificial glass on which was placed the film title and playdate in cut-out glitter letters.

In the display window full use was made of cut-outs and stills against a background formed from the cut-out head of Gracie Fields with sun-ray effects in red and gold. At the side of this was a plaque in pastel shades carrying the film title in glitter letters.

BOOST WITH BEDS

"Sleepless Nights" at Bristol

A series of effective tie-ups was arranged for "Sleepless Nights" (Wardour) by H. M. Burge, of the King's, and T. Hellet, of Whiteladies, two Bristol houses which had the film on a concurrent run.

The front of one of the large windows of the Cavendish Furnishing Co.'s stores, in Wine Street, was devoted to a display in which the title of the film was worked in conjunction with a bedstead and bedding display, the motif being that if one saw the film and then slept on Cavendish bedding they would have no sleepless nights.

Godfrey's, the music shop, also gave a good window display with stills and cards, while there was a special display at the music counter of Marks and Spencer's Stores. Coloured throwaways were also distributed through the city.

HARTLEPOOL PEEP-HOLE

Look! "It's a King"

H. S. Dunbar, manager of the Picture House, West Hartlepool, devised an original display in the shop window in front of the kinema to put over "It's a King" (W. and F.).

A sheet of plywood out of which were cut six small apertures 11 in. by 14 in. and one large aperture 22 in. by 28 in. Over the small holes a transparency of a playing card was pasted and on the larger one a transparency of the King of Clubs with the head of Sidney Howard and the title of the film in place of the usual figure in the centre.

These were illuminated by a flasher, the larger card remaining alight longer than the smaller ones.

To create additional interest in the display, the window was covered with felt with peep-holes cut out, and large letters drawing attention to this were pasted on the window.

Mr. Dunbar's page-boys distributed 5,000 playcard throwaways from door to door.

ATTRACTION FOR SHOPPERS

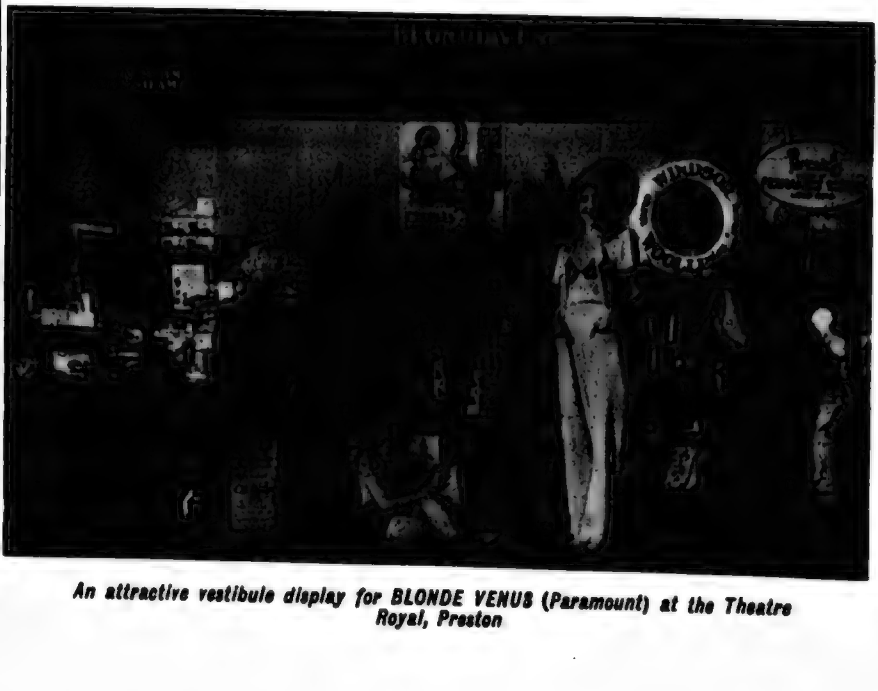
Birkenhead Furnishers and Clothiers Co-operate in "Let Me Explain, Dear" Boost

Tie-ups with local tradespeople and window displays play an important part in the exploitation campaign of G. H. Barker, manager of the Scala Kinema, Birkenhead, for "Let Me Explain, Dear" (Wardour). The Scala display window has been converted into a dining-room with a complete suite of furniture.

One full-size figure is attired in a suit loaned by Montague Burton, the tailors, bears a striking resemblance to Gene Gerrard, who features in the film, whilst the Scala's own model—"the lady of many parts"—is dressed in a garment loaned by Marks and Spencer's. The "lady and gentleman" are in earnest conversation in this homely setting and Mr. Barker has designed his window card to harmonise. This is worded on the lines of a conversation, in which the film and the clothes by Burton and Marks and Spencer's are introduced.

A good window display was given by Beverley's, the house furnishers, of Birkenhead, where there was an appropriate window card with the wording: "'Let Me Explain, Dear'; before we get married, let us consult Beverleys, the complete house furnishers, open confession is good for the soul, like a good show is with Gene Gerrard in 'Let Me Explain, Dear,' showing at the Scala Kinema, Birkenhead, for three days."

Mr. Barker was successful in securing further co-operation from Montague Burton, the tailors, Grange, Birkenhead, who placed at his disposal sufficient window space for a 10-ft. cut-out of Gene Gerrard. Shoppers were immediately attracted by the unusual display, and on investigation were informed, through the medium of well-designed showcards, that the cut-out was of the popular artiste who is appearing in "Let Me Explain, Dear" at the Scala.



An attractive vestibule display for BLONDE VENUS (Paramount) at the Theatre Royal, Preston

I AM A FUGITIVE

An effective street stunt by S. Parsons for I AM A FUGITIVE (Warner) at the Orpheum, Golders Green

HULL'S SHINING EXAMPLE

"Looking on the Bright Side" Tie-up

MANY excellent selling angles were used to put over "Looking On the Bright Side" (Radio) in a campaign made by W. W. Lloyd, Savoy, Hull, consisting of front-of-house displays, tie-ups and other productive effort.

Cut-outs from a 48-sheet, a huge picture of Gracie Fields and cut-outs from 12-sheets on either side, together with a banner 20 ft. long, made quite a fine display on the front of the theatre.

Five thousand handbills were distributed and a tie-up was arranged with a local firm of metal-polish manufacturers, using the slogan: "Look on the bright side of your home by using Richardson's metal polish and see the bright side of life with Gracie Fields at the Savoy." Several showcards were exhibited in various tradesmen's windows reading: "You will always be on the right side of life by purchasing here and hearing Gracie Fields in 'Looking On the Bright Side' of life at the Savoy."

JUNGLE IN FOYER

Exploiting "Hounds of Zaroff"

"The Hounds of Zaroff" (Radio) received excellent publicity from C. H. Cox for its presentation at La Scala, Manchester.

Previous to the screening of the film, a number of teaser slides were shown during each performance.

In the foyer was staged a jungle scene with the two fugitives in the foreground and a cut-out head of Zaroff in the background, with a green light playing on the scene.

During the week of showing the kinema front was transformed into the entrance of a castle with the cut-out figures of Zaroff and the fugitives in the background, and the exterior lighted in green.

A hundred cleverly worded double-crowns posted locally, aroused much attention. Mr. Cox distributed another hundred in the outlying districts.

"ONE WAY PASSAGE"

Birmingham Exploitation

Alex. Seymour, manager of the Orient Cinema, Aston, Birmingham, left no stone unturned in his exploitation of "One Way Passage" (Warner). On the front of his house he arranged a 20-ft. cut-out of Kay Francis and William Powell, and below a colourful banner with the film title, dates and times of screening, etc. A window display at a photographic dealers created a considerable amount of interest. Here, against a background of artistic cruise posters, was arranged a large liner as centre-piece, a number of the photographer's own creations, cameras and stills from the film, with an announcement: "Kay Francis uses a Kodak in 'One Way Passage'—see the film at the Orient and obtain your supplies here."

A liberal supply of handbills distributed around the district completed the scheme.

ABERDEEN INVITATIONS

Yes, Mr. Brown, You Must See Him

A novel way of boosting "Yes, Mr. Brown" was employed by T. A. Lunn, Aberdeen, manager of the Picture House, Aberdeen. Mr. Lunn looked up the local directory, and to all those of the name of Brown he sent a plain postcard with the words, "Yes, Mr. Brown, You Must See Him."

Tie-ups were also arranged with Woolworth's and several local music sellers, while a gramophone played into the main street of the town.

GLASGOW KINEMA FOLDER

W. Carlas, of the Florida Cinema, King's Park, Glasgow, is issuing a very neat monthly folder. In addition to giving his attractions, he also includes a useful train time-table.

Radio Tie-ups for "The Big Broadcast"

PLUGGING SONG HITS AT BIRMINGHAM

B. J. HIGHAM, manager of the Elite Theatre, Bordesley, Birmingham, has a way of keeping his house well before the public. or the screening of "The Big Broadcast" Paramount) he arranged a striking tie-up ith Chesler's Radio Depot. In the centre f the window a model microphone 5 ft. igh was fixed, painted white with a narrow lack border. Eight apertures were cut in his, in which large head photographs of he artistes of the film were inserted, whilst n the centre portion was a large coloured till.

Throughout the week of showing song hits rom the film were played on a radiogram.

For the "Penalty of Fame" (Universal), he same setting was used, with the excepion that in the centre a small cut-out of ew Ayres speaking into the mike was rranged with colour lighting at the back, upported by a series of large coloured stills rom the film.

For the "Hounds of Zaroff" (Radio). . J. Higham arranged a foyer display with series of cut-outs from 12- and 6-sheets, deicting Zaroff with poised bow and arrow. ith the fugitives (Joel McCrea and Fay ray) crouched in a setting of undergrowth.

The front of the house with a large-size ut-out of Harold Lloyd and title letters in ilver was utilised for the forthcoming creening of "Movie Crazy" (Paramount). n addition to this there was a lobby dislay of cut-outs of Harold Lloyd in various ttitudes from the film.

"The Way of Life" (Universal) was pubcised by a replica of a large sign-post ected on the house front with the film tle written down the centre post and direcon arms in various angles directing to arriage, happiness, success and disonour, and around the house at various antage points were posters, "Which Way ill You Take? See Loretta Young in the Way of Life.'" In each instance the ttings were supported by a systematic disibution of throwaways to householders in e area.

FOR "SALOMY JANE"

irmingham Tie-up with Cosmetics

One of the most attractive window settings een in Birmingham for some time was that rranged by Wm. Hudson for his exploitaon of "Salomy Jane" (Fox) at the Palace heatre, Bordesley, Birmingham. For this e arranged with Woolworth's Emporium in e Bull Ring to allow him a complete indow display of cosmetics, etc., for the utdoor girl.

A backcloth depicting a woodland setting as hung at the rear of the window, in front which was erected a log cabin and an old ee trunk on which was a cut-out of Joan ennett.

Among the cosmetics were cards, "Joan ennett is beautiful—she knows the value of ood cosmetics, so will you if you purchase Woolworth's special Outdoor Girl's eauty Companion," etc.

MILITARY PROLOGUE

For "Soldiers of the King"

In common with most other P.C.T. inemas, the Regent, Sheffield, put over Soldiers of the King" with a capital miliry prologue. With the advantage of a large age, C. E. Windsor staged the prologue exellently, with special musical and lighting ffects. Atmosphere was further created by tiring ushers and attendants in military niforms.

Having something special, Mr. Windsor sed many angles of exploitation, so that the ublic should be made aware of what was eing done. The local newspapers coperated with publicity in news columns. cenic settings were arranged, both in the yer and outside the hall, the latter being luminated by floodlighting and surmounted a 200-sheet hand-written poster across e front of the hall.

MIDNIGHT FILM VISIT

Burton Stunt for "Doctor X"

A Burton exhibitor's enterprise when prenting "Doctor X" (First National) relted in big press publicity, which set the hole town talking and brought patrons to e box office.

When the picture was shown at the icturedrome he persuaded a Burton lady witness a special screening of the picture midnight, she being locked in the theatre one and in total darkness. By tying up e stunt with the *Burton Daily Mail*, there ppeared on the following day a thrilling count of her experiences and a glowing ibute to the excitement and drama offered the film. The story occupied over threeuarters of a column, and the lady's portrait so appeared.

This stunt easily demonstrated the cture's power to thrill and focussed widepread attention on the Picturedrome.

A "truly rural" setting staged in the vestibule of the Grand, Kingswinford, by V. W. Griffiths, for REBECCA OF SUNNYBROOK FARM (Fox)

GUARDS PARADE OUTSIDE KINEMA

Military Boost for "Soldiers of the King"

M. FULLER, of the Regal, Golders Green, brought plenty of business to his house for the screening of "Soldiers of the King" by means of a colourful stage and street stunt.

During the whole of the week of presentation the entrance to the Regal was patrolled by two soldiers in full dress uniform, with rifles and fixed bayonets, who marched to and fro from their sentry-boxes with military precision. This, of course, gave an air of importance to the theatre, and one dear old soul wanted to know if royalty was expected!

Prior to the screening, there marched on to the stage three drummers, who opened the prologue with drum solos. This was followed by Jack Hellier on the organ, playing the theme song, and two attractive step-dancers, also in military costume.

To a Guards' march a squad of men then marched from the back of the auditorium down the centre gangway to the stage over the orchestra well, and took up positions behind the drummers, who then gave another solo. When this was finished the title was presented over their heads, and as the film proceeded they marched off in step with the music.

The bright full dress uniforms of the men made a spectacular show, and the martial music stirred the audience, while the activity at the pay-desks pleased manager Fuller.

EXPLOITING LAUREL AND HARDY

Grotesque Heads in Street Stunt

FULL use was made of the giant Laurel and Hardy heads by the manager of the Majestic, Bolton, in connection with his screening of "Pack Up Your Troubles" (M-G-M). Worn by two men, who toured the town in a car, these presented an unusual sight, and were responsible for securing big business for the film. Posters on the side of the car gave the necessary information.

Another stunt which caused plenty of amusement was the appearance of two ghostly-looking figures wearing Laurel and Hardy heads. The accompanying illustration shows these in action.

Country Scene Staged in Foyer

PUBLICISING "REBECCA OF SUNNYBROOK FARM"

VICTOR W. GRIFFITHS, manager of the Grand Cinema, Kingswinford, arranged a "truly rural" display for the publicising of "Rebecca of Sunnybrook Farm" (Fox). On the foyer wall facing the main entrance a backcloth was hung, depicting a meadow scene with farm-house in the distance, and in the lane a man with his dog. In front of this was arranged a real grass plot, in which had been planted cowslips, primroses, dandelions, and all kinds of wild flowers edged round with miniature railings.

In the centre of this was erected a rustic arch and a full-size cut-out of Marian Nixon leaning on a gate, making altogether a pleasant and inviting attraction that was responsible for keeping the box-office busy.

"YES, MR. BROWN"

Varied Boosts at Rotherham

The "Sportapool," which has figured in a number of stunts in boosting "Yes, Mr. Brown," was used in a new way by Charles Danton in putting over that film at the Rotherham Hippodrome. Instead of being used in a sports store, as shown in the film, Mr. Danton used a sportapool as the central feature of a very artistic garden, into which the foyer was converted. In the making of the garden a large quantity of ferns, moss, plants, etc., has been used. Standing in the background is a life-size figure of Jack Buchanan watching the toy ducks, etc., on the lake. "Frogs" jumping in and out of the lake, which was largely covered with water lilies, add to the realism of this novel scena, which aroused a great deal of interest.

This was only one feature in a boost embracing many angles of exploitation. Others were a billposting campaign covering a wide area, a good "splash" in the news columns in the local newspapers and a special display of stills. The reward came in the way of good business, "Yes, Mr. Brown" opening to crowded houses.

CONVICT CHASE

Excitement at Coventry

A man with close resemblance to Robert Woolsey, and dressed as a convict, was the subject of much comment in Coventry last week. Together with a confederate, he was to be seen climbing about the roof of the kinema and chasing through the streets.

This stunt, in connection with "Hold 'Em Jail" (Radio), was worked by S. J. Hobbs, of the Plaza.

CRAZY WEEK TIE-UP

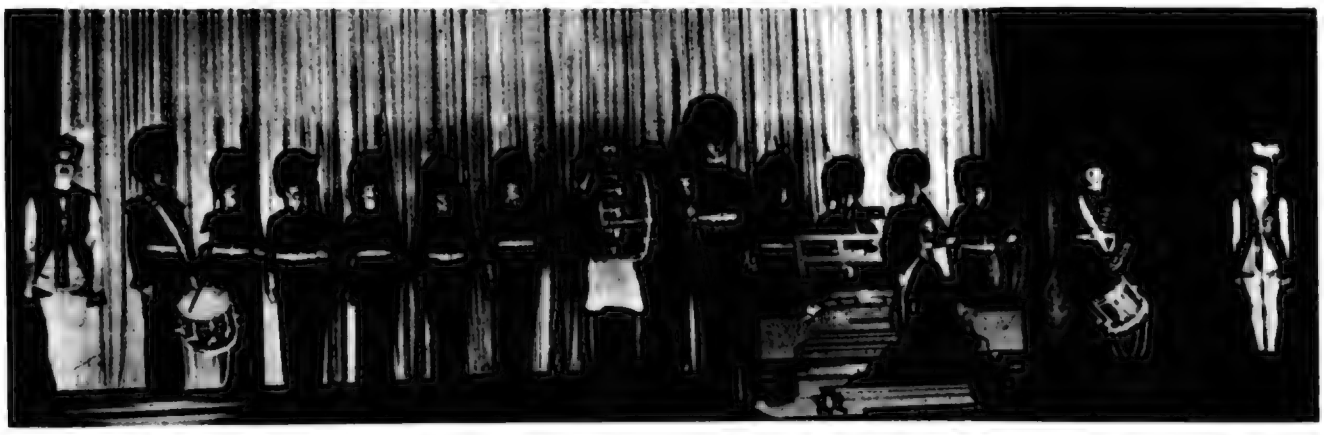
Hanley Showman's Enterprise

Last week was Crazy Week (in aid of local hospitals) in Stoke-on-Trent, and all the shop windows of the larger business houses were decorated with stunt advertisements, and Manager Chambers, at the Palace, Hanley, was not slow to take advantage of an attractive window display at Messrs. Campbell's, furnishers, for his exploitation of "They Just Had to Get Married."

The window, occupying a prominent position in the main road, was arranged as a bed-sitting room, and the dilapidated furniture on view (specially arranged) and the cardboard cut-outs of Slim Summerville and Zasu Pitts sitting meditating on the bedside, attracted more than usual interest.

"YES, MR. BROWN," DISPLAY

To advertise "Yes, Mr. Brown" (W. and F.), Manager Crawford, of the King's P.H., Charing Cross, displayed a big portable swimming pool in the vestibule of his kinema. It was filled with water on which numerous model ducks floated. A background of cut-outs and stills completed the display.



A military prologue arranged by M. Fuller, gave a good send-off to the screening of SOLDIERS OF THE KING (W. & F.) at the Regal, Golders Green

HANGING OUT THE SMALLS

By "Hiafayda"

Jan. 1, '34.—A. B., at liberty. 'Phone Lamphouse 1234.

Feb. 1, '34.—A. B. desires supervisor's post; or might consider sole charge of superkinema. Salary £12 and commission. Write: 49a, The Gate, Lamphouse.

March 1, '34.—Well-known manager, disengaged through change of owners, requires post. Could boost decaying show. Box 99, this paper.

April 1, '34.—Job wanted as manager-operator, country hall, fully experienced gas engines, B.C., A.C. or D.C. All booking, billposting, ice-cream freezing, decorating, film mending, seat mending. Thirty years' experience from J.D. to W.M. and P.M. to A.M.; strict T.T., C. of E., constant hot water, H.I., L.I., B.A., B.T.P., P.E.C., W.E., RCA, B.T.-H., P.S.A.; ex-P.C.T., A.B.C., X.Y.Z., N.B.G., distance no object. Wife as cashier, used to night safes, home safes, and meat safes: 50s. joint. R.S.V.P., P.D.Q. Call: A. B., outside Film House, London, W.

Her Majesty's Theatre, Walsall, was closed on May 13 for reconstruction as a talkie theatre. Walturdaw's Birmingham branch, managed by C. W. Hutchin, has secured contracts for the installation of Ernemann II. projectors, and other technical equipment. Western Electric apparatus is to be employed.

SIEMENS High Efficiency! PLANIA High Quality!! CARBONS High Brilliancy!!!

CHAIN GANGS BREAK LOOSE IN LONDON AREA

Exciting Stunts for "I am a Fugitive" Draws Big Crowds

PAINTERS AS CONVICTS: CROYDON HOLD-UP

NORTH London managers went out in no uncertain manner to put over "I am a Fugitive," almost every district having its chain gang and warder, which was supplemented in many cases by theatre and stage stunts.

At Wood Green, Percy Swanwick staged a moving display above the canopy of the Empire, depicting a convict breaking stones and guarded by a warder. The convict's arm and hammer rose and fell in a realistic manner, as did the warder's hand.

A warder conducted four men, chained in pairs, about the district, and every time they passed the Empire doors two bolted and ran inside to reappear on the balcony above the canopy.

Much shouting by the warder quickly drew a crowd around, and for several minutes the cross-talk from balcony to street held them.

A Mystery Banner

Syd Parsons, of the Orpheum, Golders Green, publicised the picture from the stage by means of a banner, measuring about 20 ft. by 3 ft., bearing the title. By wire invisible to the audience this was drawn across the stage, and as the lettering was carried out in various primary colours when the foots showed similar colours the title disappeared.

A large cut-out of convicts and bloodhounds and a gang on the streets also helped to put the film over.

Edgware Prologue

At Edgware, Billy Tyne, of the Ritz, opened the film with a sound trailer made at Elstree. This monologue was given on closed tabs and lasted about a minute, and made an effective prologue to the film. He also sent out a gang to tour the district, and at Winchmore Hill another gang of six with warder assisted J. J. Deeny, of the Capitol.

Convict Working Party

Many interesting, and brilliant, ideas were employed by exhibitors in exploiting the natural publicity advantages offered by "I am a Fugitive from a Chain Gang," the Warner Brothers epic, released last week.

Harry Sanders, of the Lido, Islington, struck on a particularly bright idea.

It so happened that he was having the exterior paint work of the Lido cleaned, and was able to persuade the painters to wear the convict costume, which is now so well known. As the job of cleaning lasted the whole week, the men were on the front of the building almost the whole time, up and down ladders, and so on.

There was a warder on guard at pavement level, and *Sunday Dispatch* double-crown bills were pasted right around the front and sides of the house.

It is good to know that an exhibitor who uses showmanship is rewarded, for, as Harry Sanders says, "I am happy to state that 'I am a Fugitive,' played to very big business at the Lido, Islington."

Chains and Convicts at Croydon

It was a natural corollary for boosting "I am a Fugitive" (Warner) to go "all out" on chains and convicts. Hence, in looking at the houses showing the film, I was not disappointed. Every manager seemed obsessed with the "C. and C." complex. Endeavours to get away from the obvious were few and far between . At Croydon, Frank Prior, of the Hippodrome, introduced a new angle; he dressed his attendants in convict's dress, with manacled feet and hands, to say nothing of innumerable dummies similarly attired. He also secured considerable publicity by arranging a "hold up" at the local stores. The "convicts" raided the building, but did not "steal" anything—they *paid* for the articles as they were so cheap. I like the last touch—a typical Prior "live wire" for securing additional publicity for the shop, and the kinema.

Tiddlers in Vestibule

At the Rialto, Enfield, E. L. Birchett put the laugh on the inquisitive when, to publicise "With Williamson Under the Sea," he set in his vestibule a tank of fishes commonly known as "tiddlers," including, according to the card upon it, a "black-tailed specimen." Although simple, it was surprising how many people tried to find this curiosity among fish.

This alert showman also staged a sound prologue to the trailer of "The Mummy" (Universal) last week. The tabs opened on a dimly lighted stage, revealing in the centre, standing on its end an 8 ft. high sarcophagus containing a mummy. Next to it stood the lid and an attendant in tropical costume, with topee, who went through the motions of yawning and stretching, and eventually, retiring.

A good atmosphere was given to the setting by stage lighting in green, and then apparently, of its own accord, the lid slowly moved into position, covering the mummy.

As it finally moved into position magnesium ribbon and a bomb flashed, and just as mysteriously the lid moved back to its former position, to reveal to the audience a message to the effect that "The Mummy" could be seen at the Rialto next week. Then followed a black-out and an immediate screening of the trailer. A well-devised effort which fully repaid in good business the time spent in its preparation.

Manager's Own Musical Turn

During a recent visit to Mill Hill, I called on Clifford King and found him making good headway with his recent acquisition. A redecoration of the interior and an improvement in the sound system has made a great difference to the comfort of patrons, and a number of stunts and competitions held recently were helping to popularise the house.

Fashion parades and beauty contests have been held, and on the evening of my visit Clifford King told me he was providing a musical interlude for the week.

On the stage inside a grand piano had been placed, and on this he gave the audience a musical feast, which included one of his own compositions and a medley of popular numbers, and showing a great versatility of style.

Track-adero

Continuing to be in the forefront of entertainment, the Trocadero, Elephant and Castle, has effected a "tie-up" with the local Press to find the fastest cyclist in the district. "Cycle racing" on kinema stages is not a new thing—I remember one of the big circuits introducing the idea in its houses—but the novelty, and publicity value, in the South London house's "stunt" is the fact that the local newspaper is promoting eliminating competitions over a number of weeks, and the finals will be held at the kinema.

It is a triple form of advertising, the manufacturers of the bicycles who are presenting cycles as prizes, the newspaper boosting it, and the Trocadero providing the venue for the final contest.

LONDONER.

> ***I write to say how delighted I am with the 'Kinematograph Weekly.'***
>
> ***As a new exhibitor, I have found the "boosting" ideas which you incorporate in your publication invaluable, for I find with a large country district to draw from, that one must get ideas . . . live ideas . . . ideas with a punch, and there is one sure way of getting them . . . from the "Kine."***
>
> **D. J. MADIGAN.**
> **PLAZA, HAY.**

A.B.C. BUSINESS DRIVE

C. W. SCOTT-BUCCLEUCH'S SUCCESS

For the second quarter in succession, the first and third prizes in the A.B.C. quota competition have been secured by Bristol managers. The winner of the first prize for the quarter just closed is C. W. Scott-Buccleuch, of the Empire, who won the third prize in the previous quarter's competition. Mr. Scott-Buccleuch was a successful competitor in the old *Kine* showmanship competitions, in which he carried off two firsts, two seconds and one third.

The winner of the third quota competition prize is Trevor Jones, of the Vandyck, Fishponds, Bristol.

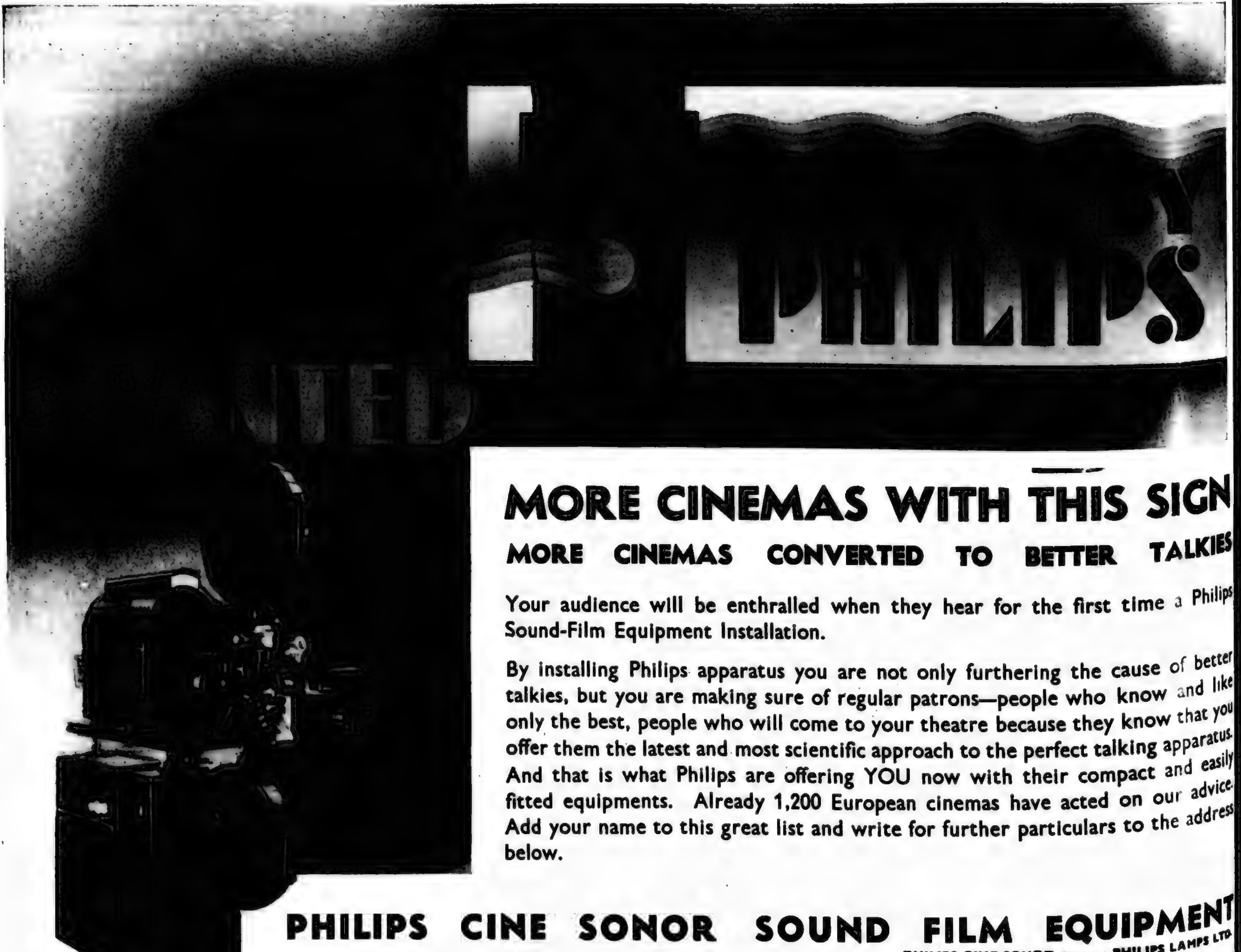
Two Awards for Cardiff.

Cardiff has again come well to the fore in the A.B.C. business drive. J. Leo Rippin, of the Queen's, and W. J. Key, of the Pavilion, have received intimation that they have won second and fourth prizes for the Western area. Both managers have been extremely successful in their exploitation of films, and have thus, for the second quarter in succession, been among the prominent prizewinners.

Sheffield Winner

W. B. Gibson, manager of the Sheffield Hippodrome, has won, for the second time in twelve months, first prize in the quota competition promoted by A.B.C. in connection with their halls. This is for kinemas in the Liverpool area during the first three months of the year.

The Olympia, Wordsley, is presenting a number of films requested by patrons this week. These include "The Mouthpiece," "The Sleeping Cardinal," "The Desert Song," and "Viennese Nights."



MORE CINEMAS WITH THIS SIGN
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Your audience will be enthralled when they hear for the first time a Philips Sound-Film Equipment Installation.

By installing Philips apparatus you are not only furthering the cause of better talkies, but you are making sure of regular patrons—people who know and like only the best, people who will come to your theatre because they know that you offer them the latest and most scientific approach to the perfect talking apparatus. And that is what Philips are offering YOU now with their compact and easily fitted equipments. Already 1,200 European cinemas have acted on our advice. Add your name to this great list and write for further particulars to the address below.

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• 147 WARDOUR STREET, LONDON, W.1

une 26 Releases

MUSIC FOR HEAVY DRAMA

The Importance of Colour

Suggestions for Creating Suitable Atmosphere

By A. W. Owen

HEAVY drama predominates in this week's release list, and excerpts from Beethoven and Schubert symphonies are suggested for introductory interludes, as no other class of musical composition so intensely creates the correct atmosphere. The excerpts chosen are short, complete in their thematic sense and should be effective.

Lighting effects should be carefully tudied, as they are being recognised to-day s having a great influence on the emotional ppeal of the joint great arts of sound and olour. There is, of course, at this period great diversion of opinion as to the use of olour appeal in this sense, and the lighting ffects suggested are given as my own per-onal ideas and can be varied to suit indi-idual tastes.

The prison scene from "Il Trovatore" hould serve as a good atmospheric entr'acte n front of the "Sing Sing" film, and hould be presented as an entirely separate tem.

Two new recordings of overtures have been nade on the Continent for the Decca Co., "Beautiful Galathea" (Suppé) and "Cosi an Tutte" (Mozart) both of which are valu-ble library additions, and are suggested for he two Western releases. The light films re served by an Eric Coates' suite, "The and of Smiles" selection, and "He Wanted dventure" music, from the London sucessful stage play.

"TWENTY THOUSAND YEARS IN SING SING" (First National)

ert. A. 7,079 ft. Reg. No. F.8345. Reviewed in *Kine*. January 19, 1933.

ublicity.—One 48-sheet, one 12-sheet, one 6-sheet.

tars.—Spencer Tracy, Bette Davis, Lyle Talbot.

tmosphere.—Screen adaptation of Warden Lewes' book, who was for many years in charge of the prison. Tense human drama of the prison life.

rchestra.—"Il Trovatore." Opera. Verdi. "The Miserere" (prison scene). (Tavan arrangement of the fantasie.) (Lafleur or Ricordi.) Vocalist or record synchronisation.

rgan.—As orchestra, using the piano-conductor score of the above orchestration.

on-Sync.—"Il Trovatore." Opera. Verdi. "The Miserere." Recorded on Columbia L.2066 by Arangi-Lombardi, Merli and Chorus.

ighting Effects.—Sombre tints of grey shading to amber.

"THE HALF-NAKED TRUTH" (Radio)

ert. U. 6,913 ft. Reg. No. F.8434. Reviewed in *Kine*. February 16, 1933.

ublicity.—One 48-sheet, one 12-sheet, two 6-sheets.

tars.—Lee Tracy, Lupe Velez.

tmosphere.—Farcical comedy, which follows a publicity racket from the fair-ground to the New York Follies and back again.

rchestra.—"He Wanted Adventure." Selection. (Chappell.) Or for short introductory entr'acte, "My Heart's to Let," foxtrot, from same musical comedy.

rgan.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration for synchronisation with record, as detailed below for non-sync.

on-Sync.—"He Wanted Adventure." Selection. Recorded on H.M.V. C.2553 by the New Mayfair Orchestra; or "My Heart's to Let" (foxtrot), recorded on H.M.V. B.6323 by the same orchestra, the latter to be played as introductory short entr'acte only.

ighting Effects.—Blendings of the brightest varied and well contrasted colours.

"THE SECRET AGENT" (P.D.C.)

ert. A. 6,875 ft. Reg. No. F.8457. Reviewed in *Kine*. February 23, 1933.

ublicity.—One 12-sheet, one 6-sheet.

tars.—Harry Piel, Maria Solveg.

tmosphere.—Sensational drama of mystery and intrigue, the opening scene being an escape from an aeroplane by parachute. German atmosphere and production.

rchestra.—"Symphony No. 5." (C minor.) Beethoven. 1st three pages of piano-conductor score of "Allegro con Crio" movement only, played as introductory entr'acte. (Boosey-Hawkes.

rgan.—As orchestra, using the piano-conductor copy as above for adaptation, either for solo or synchronised presentation with record, as detailed below.

on-Sync.—"Symphony No. 5." (C minor.) Beethoven. Recorded on Columbia L.1880-3 (the portion required is on part I of the first record) by Felix Weingartner and the Royal Philharmonic Orchestra.

ighting Effects.—Blendings of deep purple, amber and crimson flood as film is projected up to first sub-title.

"THE DEATH KISS" (Ideal)

ert. A. 742 ft. Reg. No. F.8543. Reviewed in *Kine*. March 23, 1933.

tars.—Adrienne Ames, Bela Lugosi, David Manners.

tmosphere.—Mystery murder drama of a crime committed during the studio filming of "The Death Kiss," solved by clever detective work.

rchestra.—"Symphony No. 4" in D minor. Schumann. (Chester.) First section played as introductory interlude only.

rgan.—As orchestra, with adaptation from the piano-solo arrangement and synchronisation with record as detailed below for the non-sync.

on-Sync.—"Symphony No. 4" in D minor. Schumann. Recorded by Symphony Orchestra on Columbia L.2209, first part only, played as introductory interlude only.

ighting Effects.—Blendings of deep purple and crimson.

"THRILL OF YOUTH" (Ideal)

ert. A. 5,950 ft. Reg. No. F.8370. Reviewed in *Kine*. February 2, 1933.

ublicity.—One 12-sheet, one 6-sheet.

tars.—June Clyde, Allen Vincent.

tmosphere.—Vindication of modern youth. The conflict of youth with age leads to both drama and comedy, and there is the essential romantic sentiment.

rchestra.—"Joyous Youth." Suite. Eric Coates. No. 1 only. (Chappell.)

rgan.—As orchestra, using piano-solo copy for adaptation. No recording can be traced of this suite.

on-Sync.—"Miniature Suite." (No. 3 only.) Eric Coates. Recorded by the Composer and Light Symphony Orchestra on H.M.V. D.X.380.

ighting Effects.—Blendings of bright, varied and well contrasted colours in rapid rotation.

"PARACHUTE JUMPER" (Warner)

Cert. A. 6,522 ft. Reg. No. F.8358. Reviewed in *Kine*. January 26, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Douglas Fairbanks, jun., Bette Davis.

Atmosphere.—New type American racketeer drama, with aerial encounters and parachuting thrills.

Orchestra.—"Cosi fan Tutte." Overture. Mozart. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from any piano-solo edition for solo presentation, and from the piano-conductor copy of the above orchestration when synchronising with the record, as detailed below for non-sync.

Non-Sync.—"Cosi fan Tutte." Overture. Mozart. Recorded on Decca L.Y.6041 by the Berlin-Charlottenburg Opera Orchestra.

Lighting Effects.—Blendings of deep purple, amber and red.

"UNDER COVER MAN" (Paramount)

Cert. A. 6,634 ft. Reg. No. F.8402. Reviewed in *Kine*. February 9, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—George Raft, Nancy Carroll.

Atmosphere.—The theme of this film is "Set a thief to catch a thief." Crook drama, with exciting bank robbery, etc.

Orchestra.—"Andante con moto." Second movement of "Symphony No. 5" in C minor, Beethoven. (Boosey-Hawkes.) Either entire section, as separate entr'acte or played up to seven bars before number two on page 14 of the piano-conductor copy.

Organ.—As orchestra, with adaptation from the piano-conductor copy, as above, and synchronisation with record, as detailed below for non-sync.

Non-Sync.—"Andante con moto." Second movement of "Symphony No. 5" in C minor. Beethoven. Recorded on Columbia L.1880-3. (The portion required is on the second record.) By Felix Weingartner and the Royal Philharmonic Orchestra.

Lighting Effects.—Black out, followed by deep amber, purple, and deep red blending, the latter used for final bars as film is projected.

"SPEED DEMON" (U.A.)

Cert. U. 6,261 ft. Reg. No. F.8178. Reviewed in *Kine*. December 15, 1932.

Stars.—William Collier, junr., Joan Marsh.

Atmosphere.—Conventional drama with outboard motor-boat racing thrills, romance, and popular small child interest.

Orchestra.—"Beautiful Galathea." Overture. Suppé. (Feldman.) (Continental edition.)

Organ.—As orchestra, with adaptation from any piano-solo edition, either for synchronisation or solo presentation.

Non-Sync.—"Beautiful Galathea." Overture, Suppé. Recorded on Decca L.Y.6017 by the Berlin Philharmonic Orchestra.

Lighting Effects.—Blendings of blue, orange, violet and amber, the latter for final section of overture only.

"SMOKE LIGHTNING" (Fox)

Cert. U. 5,547 ft. Reg. No. F.8537. Reviewed in *Kine*. March 23, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—George O'Brien, Nell O'Day.

Atmosphere.—Light Western drama of romance and roguery.

Orchestra.—"Pique Dame." Overture. Suppé. (Boosey-Hawkes.)

Organ.—As orchestra, using any piano-solo edition for solo presentation, and the conductor-piano of above orchestration for synchronisation with record, as detailed below for non-sync.

Non-Sync.—"Pique Dame." Overture. Suppé. Recorded on Columbia D.B.9498 by Sir Dan Godfrey and the Bournemouth Municipal Orchestra.

Lighting Effects.—Blendings of blue and violet for introductory theme, rose pink for centre movement, and blue, shading from light to deeper tint for final allegro.

"A CO-RESPONDENT'S COURSE" (Universal)

Cert. A. 4,400 ft. Reg. No. Br.8532. Reviewed in *Kine*. March 23, 1933.

Publicity.—One 6-sheet.

Stars.—John D'Arcy, Donalda Warne.

Atmosphere.—Marital comedy.

Orchestra.—"The Land of Smiles." Selection. Lehar. (Chappell.) Or any up-to-date musical comedy potpourri.

Organ.—As orchestra, with adaptation from the piano-solo copy, either for solo presentation or synchronisation with record, as detailed below for non-sync.

Non-Sync.—"The Land of Smiles." Selection. Lehar. Recorded on Decca K.647 by Orlando and his orchestra.

Lighting Effects.—Blending of bright colours in varied and well contrasted tints.

"CALLED BACK" (Radio)

Cert. A. 4,527 ft. Reg. No. Br.8433. Reviewed in *Kine*. February 16, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Dorothy Boyd, Franklyn Dyall, Lester Matthews.

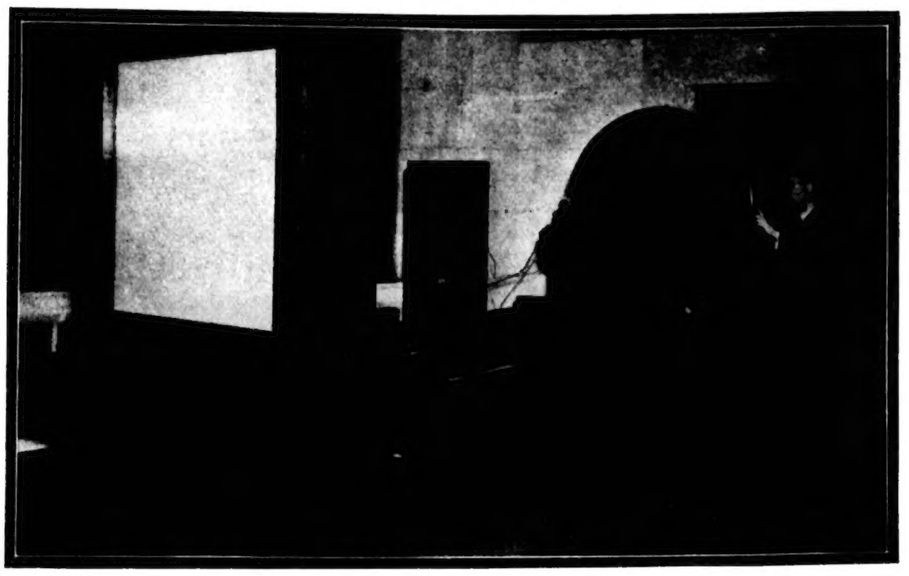
Atmosphere.—Fantastic crime drama, concerning the adventures of a wealthy blind man, whose sight is restored, and who travels in Spain and Russia to solve the mystery of a former outrage upon him.

Orchestra.—"Premiere Episode Dramatique." Zamecnik (Keith, Prowse.) Played as introductory entr'acte only.

Organ.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo presentation or synchronisation with record, as detailed below for non-sync.

Non-Sync.—"Premiere Episode Dramatique." Zamecnik. Recorded on Columbia D.19233. (Special film catalogue record.) Played as an introductory entr'acte only with last bars of music, synchronised with first sub-title of the film screening.

Lighting Effects.—Blending of deep violet, amber and red.



Dr. Ives with his projector and screen used in the stereoscopic experiments described on page 11 of last week's "Kine."

MUSIC AROUND LONDON

Orchestra Moves—Tunes of Earlier Years—Brixton Broadcasts—The Commodore.

THE idea of combined orchestras visiting different houses on the circuit is fairly common, but I do not recollect that a similar policy has been carried out to any great extent with organists; yet it should, I think, prove very popular. The idea is being worked on the Astoria circuit. Sandy Macpherson, of the Empire, Leicester Square, was at the console of the Brixton house. Other organists at the sister Astoria are, I gather, to play "General Post."

"Cavalcade" of Music

Looking in at the New Victoria, where I was pleased to renew acquaintance with Ernest Bassil, for many years at the West End Astoria, and formerly of the Davis Theatre, Croydon, and a one-time shining light in Sheffield managerial circles, I was in time to hear the musical "interlude." The orchestra was under the direction of Harry Fryer, who, with his "boys," is famous for his weekly broadcast from the Shepherd's Bush Pavilion.

It is a pleasure, I am sure, to the public at large that the P.C.T.-G.B. circuit are sending him around its houses. At the New Victoria he scores a personal success with his direction of the orchestra. For the occasion, the "boys" give a selection of famous talkie tunes, really a "Cavalcade" of music. The orchestra plays such one-time favourites as "Wedding of the Painted Doll," "Happy Days are Here Again," "Sunny Side Up," and such like, not forgetting "Sonny Boy." The music passes through the ages up to the successes of more recent films. It is a very good show, alike to the ear and the eye; some striking tableaux being a feature of the "presentation."

Norwood's Crazy Week

The latest acquisition to the Hyams Bros.' houses, the Regal, Norwood, is going crazy this week. The programme contains a number of films of the humorous type, and borrowing an idea from the music-halls, the management have provided a riotous accompaniment.

NEW BRIDGE PARTNER

MICKEY ON THE CARDS

Bridge enthusiasts, poker fiends, and solo players will welcome into the select fold Mickey Mouse and Minnie, who have extended their famous partnership to all card games.

Mickey and Minnie will share in the games from the backs of the playing cards. Thomas de la Rue and Co., Ltd., have produced, under licence from Walt Disney, two delightful packs—one with Mickey, one with Minnie—which are now on sale at all stationers at 4s. for the presentation bridge set of two de luxe linen packs, or 2s. per pack.

Other designs, available at the same price, show Pluto the Pup and Clarabelle the Cow, the likeable characters from United Artists' Disney Silly Symphonies.

The Trocadero orchestra, under the direction of A. Van Dam, pays its first visit, and the musical side is supported by variety acts. It is the first evidence of the kine.-variety policy of the new owners, and it need hardly be said that it bears every evidence of the ambitious shows for which they are noted.

Brixton Astoria Broadcasts

Anton, and the orchestra, at the Brixton Astoria, is the latest addition to the kinema bands who regularly broadcast from the B.B.C. The orchestra of 22 musicians will give a weekly performance every Thursday.

Anton joined the Paramount Astorias two and a half years ago, and has made a reputation for his light musical selections. He has, of course, in addition to conducting the orchestra at the Brixton Astoria, appeared at the other houses on the circuit.

It will be recalled that he was in charge of the augmented orchestra at the Plaza on the occasion of a Royal matinée. He is also a gifted violinist, and frequently gives solo numbers during the musical interludes.

Commodore Quality

It is a delight to sit back in one's chair and listen-in to the Commodore, Hammersmith's, nation-known orchestra, under Joseph Muscant. Last Friday's broadcast programme was a delightful performance, popular, yet including some happy memories of the classic. No wonder the Commodore keeps its audiences consistent week in week out. Whatever the picture, the music is always tip-top.

◆

THEATRE ACOUSTICS

NEW W.E. BOOKLET

The advent of the talking picture, involving acoustic treatment in kinema theatres, has caused this science to be regarded as equally important as any other form of engineering. The allied problem of excessive noise, such as that experienced in large cities or manufacturing plants, and the need for its elimination or reduction, is considered by experts to be vitally essential to the welfare of the population generally.

In a booklet which they have just issued the Western Electric Company deal with an acoustic consulting service which has just been established. The scope of the service is briefly outlined, each phase being covered by a lucid account as to the methods adopted by the engineers, whilst the emphasis laid upon the necessity for paying due attention to acoustic and allied matters admirably illustrates the importance which this new science has assumed.

With this service the company undertakes all kinds of noise and acoustic investigations, utilising the ingenious apparatus which they have perfected for the purpose. The service includes the preparation of a complete report of any survey undertaken, together with the engineers' recommendations for curing any specific trouble.

◆

TINY TELEVISION

A FRENCH INVENTION

A television receiver which can be held in the hand presents a considerable contrast to most existing types. This is the aim of a French inventor, M. Brami, who has constructed a receiving scanner based upon the principle of the mirror helix, the mirrors being made from thin stainless steel, polished at their extremities. The helix is driven by a miniature motor consuming only 4 watts, and synchronising is effected by the usual phonic wheel.

It is claimed that provision can be made for any fineness of scanning, since the mirror helix is easily detachable. The instrument can be adapted either for viewing through a magnifying lens, or for projection on to a small screen.

A LUCKY HORSESHOE

The poet, the artist, the occultist and the silversmith have all been pressed into service to produce an exploitation for "Lucky Number" (Gaumont-Ideal).

A transparent envelope bears a verse introducing a charm, and within are thirteen superstitions for good luck deftly illustrated. Enclosed in tissue paper is a sterling silver horseshoe—a really attractive charm.

Its novelty will attract a large number of people, which is the aim the Gaumont Ideal publicity department set out to achieve.

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SAMPLE PAIR
SENT FREE
ON REQUEST

Northern Projectionists at High Tea after visiting the Ship Carbon factory at Chadwell Heath.

Guild Activities

SHIP WORKS INVADED

By Northern Projectionists

THERE was no doubt about the heartiness of the response when over 140 hefty lads from the North (accompanied in many cases by their fair ladies) accepted Mr. Champion's invitation to inspect the mysteries of carbon making at Chadwell Heath on Sunday last.

The traffic policeman in Piccadilly attempted to wave the coaches in the Wembley direction under the impression evidently that there was to be a replay of the Cup Final. He apologised, however, when he discovered that this was none other than the Manchester, Bradford, Leeds and Sheffield Courts of the Projectionists' Guild on their pilgrimage to the Ship Works.

The Walk Over

On arrival the groups of visitors, each under the guidance of a Ship official, set off on their tour of the works, starting with the soot plant, which was at its sootiest. It was soon evident that everybody felt completely at home!

Each department was visited in turn, the mixing, grinding, press shop, baking, coring, plating, pointing and packing sections being explained in detail by the guides to the eager groups.

Why Carbons Do What

But it was probably in the laboratories that the chief interest centred. Here projectionists could see for themselves Ship carbons burning in lamps under actual theatre conditions, and they could see, translated into terms of practice, the reasons for the theory which they observed in the works.

On request, any given lamp was wheeled up and switched into circuit so that those particularly interested could make critical observations and draw comparisons. It was undoubtedly here, with this exceptional chance for free and collective discussion, that the meeting achieved its best purpose, and it was an altogether happy party that left shortly after for Ilford.

By Goom, Champion!

Here Mr. Champion, with his keen sense of his visitors' fancy, had provided a high tea. Mr. Churchill, of the Sheffield Court, thanked "Ship Carbons" for a most interesting visit and expressed the feeling of the meeting that everything they had seen that day had strengthened the regard they already had for British-made carbons, and that they would return to their respective theatres with a new and practical idea of what was meant by the company's slogan, "Strike up Friend Ship."

◆

STAGE ENGINEERING COMBINE

Major Equipment Absorbs Cawdery's

An amalgamation of great interest to the Trade has taken place by the absorption by the Major Equipment Co., Ltd., of the old-established Cawdery Theatre Engineering Services, whose earliest history goes back to 1830.

By this association, Major Equipment believe themselves to be in a unique position, able to undertake any type of stage engineering work—a position which will commend the company to theatre architects, on account of its ability to shoulder a large amount of responsibility usually falling to the architect's lot.

W. H. Cawdery will still supervise the mechanical and constructional side.

◆

PAVILION, ASHTON

Closed for Modernisation

Having been acquired from the Broadhead family by a local company, the Pavilion Picture House, Ashton-under-Lyne, closed down on Saturday evening, and will reopen on Whit Monday, June 5.

In the meantime a costly scheme of alterations will be carried out.

Coun. E. Broadbent, J.P., the chairman of the new company, states that a Western Electric talkie system is to be installed. The apparatus would be movable, and by pressing a button the horns and equipment at the back of the stage would gradually rise above the proscenium and leave the stage clear for variety entertainment.

Seating 1,400 persons, the Pavilion will be modernised structurally.

The theatre will be decorated in an Oriental style, and the colour scheme will rely on a beautiful shade of orange. New screen curtains are to be purchased, and the whole of the seating will be replaced by tip-up chairs.

Red, green and white Neon tubes will be used for lighting the exterior and orthodox bulb lamps on the veranda.

◆

WALLASEY REFURNISHING

C. R. Harrison Contract

New furnishings have been installed in two of the kinemas in the Queen's circuit of the Merseyside halls, of which R. P. Rutherford, of the Queen's P.H., Wallasey, is the general manager.

The Queen's, Wallasey, has been reseated by C. R. Harrison and Sons, of Newton-le-Willows, the front stalls being covered in red material and the rear stalls in old gold. Wilton carpet in a modern design to harmonise with the colours of the seating has been laid.

New seats have also been fitted and Wilton carpet runners laid down the gangways, in the Queen's P.H., Waterloo; the colours of the upholstery and the carpeting being similar to those at the Queen's, Wallasey.

At the Queen's Kinema, Liverpool, the façade has been outlined in green Neon tubing. A new name sign has been erected in lettering illuminating red. The sign contract has just been completed by the Boro' Sign Co., of London.

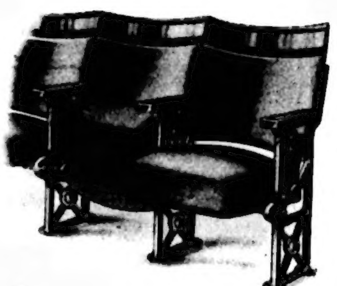
◆

PYRENE EXTINGUISHER

Lincoln Demonstration

Much interest was aroused in Lincoln by the demonstration at the Central Cinema last week of the Pyrene automatic film fire extinguisher. With remarkable speed, the device automatically extinguished a fire purposely started in the operating-box, stopped the motor of the projector so that no more film was fed through.

The Pyrene extinguisher has been installed at the Central and Plaza kinemas, Lincoln.



★

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Kinemas Planned

G.-B.'s WOOD GREEN SUPER

Building Starts—New Kinema for Kenley—Wallingford Project—Stafford Scheme to Go Ahead—Salford Plans Passed

BUILDING operations are commencing immediately with the erection of the large new kinema at Wood Green, London, N., for the Associated Provincial Picture Houses, Ltd., an associated company of the Gaumont-British Film Corporation, Ltd., of New Gallery House, Regent Street, W.1.

The contract has been placed, and the work will be executed by McLaughlin and Harvey, Ltd., of 24, Highbury Grove, N.5, who have just started work on the site.

W. E. Trent, of 123, Regent Street, W.1, is the architect.

Wimbledon Contracts Placed

A number of important sub-contracts have now been placed in connection with the erection of the Regal Cinema at Wimbledon, S.W.

These are as follows:—Metal windows, Crittall Manufacturing Co., Ltd., 210, High Holborn, W.C.2, fire protection services, Hoffmann Sprinkler Co., Ltd., Dacre House, Victoria Street, S.W.1; asphalt General Asphalt Co., Ltd., Australia House, W.C.2.; faience work, Shaw's Glazed Brick Co., Ltd., Whitebirk, Darwen, Lancs.; pavement lights, Borough Engineering Works, Ltd., Luton; vacuum cleaning plant, Sturtevant Engineering Co., Ltd., 147, Queen Victoria Street, E.C.4.

The general contract is in the hands of Gee, Walker and Slater, Ltd., of 32, St. James's Street, S.W.1.

The new building is to be erected on the site adjoining the Freeman's Arms public-house, and will have a frontage to Merton Road. A building seating about 2,000 persons is to be built.

The plans have been prepared by Robert Cromie, F.R.I.B.A., of 35, Baker Street, W.1.

Stoke Newington Reconstruction

The Coliseum, Stoke Newington, which is being reconstructed, redecorated and reseated, will re-open on June 5. Mollo and Egan, of Coastal Chambers, Buckingham Palace Road, S.W.8, are the architectural decorators.

The Imperial, Stoke Newington, owned by the Kingsland Picture House, Ltd., the same proprietors as the Coliseum, is to be reconstructed.

A Kenley Kinema

Plans are being prepared for a kinema, to be known as the Maple, to be erected in London Road, Kenley, Surrey.

The project is being sponsored by E. O'Sullivan, Ltd., who have been largely responsible for the development of the district.

St. Heliers (Surrey) Scheme

The L.C.C. have agreed to the assignment of the building interest of I. Osloff and L. Rolnick in the proposed kinema on the St. Heliers Estate to Theodore Rolnick and (Mrs.) Lily Rolnick. The proposed kinema is at the junction of St. Heliers Avenue and Bishopsford Road, and the proposal includes shops, etc.

Deal Conversion Starts

The building contract has now been placed and work commenced on the alterations to the Pavilion at Deal, to convert the building into a modern kinema.

The contractors are Vigor and Co. (Poplar), Ltd., of King Street, London, E.14.

The whole of the floor is being raked, new stage entrance, lounge, foyer, operating room, rewinding rooms, office, etc., being built on to the existing front, and the seating (about 1,000) completely refurnished throughout and redecorated.

The work is for Henry Boyer, Ltd., Terminus Wharf, Paddington Basin, W.2.

West Drayton Reconstruction

A reconstruction of the Marlborough Cinema, West Drayton, is to be commenced in the near future. Among other improvements will be an increase in the seating capacity by approximately 400 seats. The proprietors are Hancock Bros.

Worthing Contractors Changed

We understand that new arrangements have now been made as regards the contract for the building of the new kinema at Rowlands Road, Worthing.

It was at first intended that this should be carried out by the Allworth Construction and Estates Co., Ltd., but the contract has now been placed with Andrew Gibbs (Builders), Ltd., of Carlton Road, Erith.

The work will commence next month.

As already reported, the steelwork is in the hands of Dorman, Long and Co., Middlesbrough, and the flooring will be by The Kleine Co., Ltd., Hart Street, (London, W.C.1.

The kinema is being built for Kay Bros., of 167, Oxford Street, W.1.

The new building is to cost over £90,000, and is being planned by H. Weston, M.I.S.E., of 6, Finsbury Square, E.C.2.

Kinema for Wallingford

A new kinema to seat 500 persons is to be erected at Wallingford, Berks.

The company promoting the scheme is Regal (Wallingford), Ltd., of Room 5, 8, The Forbury, Reading, and the new building will be known as the Regal Cinema.

The architect is H. Cox, of 95, High Street, Camberley, Surrey.

Stafford Scheme Revived

The scheme to erect a new kinema at Stafford has been revived, application having been made to the local Corporation to purchase property at the junction of Bailey Street and Newport Road. At a meeting of the Council it was recommended that an option, expiring on August 9 next, be granted to the prospective purchasers.

It is understood that the project is now in the hands of a syndicate already interested in the kinema business, who will provide the bulk of the capital required. A prospectus is to be issued during the next few weeks, and inquiries elicit that a sum of £20,000 will be called for.

Plans for a building seating 1,000 persons have been prepared by Satchwell and Roberts, of 6, New Street, Birmingham.

Bursledon Bridge Tender Next Week

Tenders are due in next Friday for the new kinema to be erected near the Red Lion Hotel, Bursledon Bridge, Hants. A contract will be settled soon after.

The new kinema, which will seat between 350 and 400 persons, has been planned by E. S. Thompson, F.F.A.S., of "Oak Trees," Egypt Hill, Cowes, I.W.

Wallasey Rebuilding

Building operations have started on the new Gaumont-British kinema which is to be raised from the ashes of the old Lyceum Kinema, Wallasey.

After the destructive fire of about eighteen months ago, when the interior was burnt out, plans were prepared, not for a rebuilding scheme, but for a brand-new theatre.

W. E. Trent is the Gaumont-British architect. The main contract is in the hands of McLaugh and Harvey, Ltd., Highbury Grove, London.

Salford Scheme

Full details of the scheme which the Central and Midland Trust, of London, are undertaking to erect a huge exhibition hall on the site of the old Salford Cattle Market, were gone into by the Salford Council last week, when plans, with slight modifications, were passed.

There will be a sports stadium to hold [illegible] people, and accommodation for tennis court, boxing hall and other uses. The central portion of the exhibition Hall would be slightly larger than Olympia, and provision was also made for a kinema, shops, a restaurant and a cafeteria.

Peebles Negotiations Completed

Negotiations for the purchase of property on the north side of High Street, Peebles, for a new kinema have now been completed, and it is expected that plans will be presented in a few days. Allister G. MacDonald, of Queen Anne's Gate, Westminster, S.W., is the architect.

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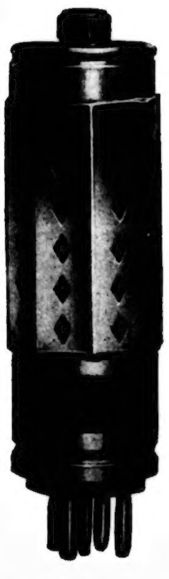
NEW OSRAM VALVES

Metal Replaces Glass as Container



To most users of wireless valves the introduction by G.E.C. of a new valve without the familiar lighting bulb appearance will appear a real revolution. Two of the types, MS4B and VMS4, have octagonal walls of metal, fretted with diamond perforations, while others, MH4, VMS4, MS4B, and MPT4, are in appearance like fountain pen caps on the ordinary valve base.

The name Catkin, which has been applied to the new valve, has an interesting history. Transmitting valves have long had a copper container in place of the customary glass globe, this container being the anode kept cool by water circulation.

These have been known as C.A.T. valves (cooled anode transmitters) and when it was decided to adopt the same principle for the receiving valves, the name Catkin was evolved—a very happy inspiration.

It is the intention of G.E.C. to develop this pattern to the whole range of Osram eventually.

Advantages claimed for the new model are vastly greater strength, more uniform characteristics, freedom from microphonics, and economy of space occupied.

FILM CARE

(Continued from page 63)

passing the film through a series of soft rubber squeegees, and polishes it by passing it over revolving rollers covered with soft flannel. The machine and room should be well ventilated.

Fire Hazards

Conditions and control of fire hazards in both inspection and shipping rooms, and in the vaults of an exchange, should be standardised as far as possible. No unauthorised visitors should be permitted in the film rooms of an exchange. Delivery boys, projectionists, and messengers picking up film, should not be allowed free access to the film rooms.

The home office should have available a representative who is thoroughly informed in film maintenance so that his services might be furnished to an exchange when needed. The control by the exchanges of the care of film while in the hands of the projectionist should include only a correct record of the condition of the print furnished to the theatre and an observation of its condition on its return. Such records assist in avoiding controversies over damaged film and charges rendered to the theatre by the exchange.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	May	17	The Girl I Made	Robert Montgomery	M-G-M	Prince Edward	3
„	„	17	Hell Below	Robert Montgomery	M-G-M	Prince Edward	8.45
„	„	17	Trick for Trick	Ralph Morgan	Fox	Phœnix	3
Thur.,	„	18	The Barbarian	Ramon Novarro	M-G-M	Prince Edward	3
„	„	18	Fra Diavolo	Laurel and Hardy	M-G-M	Prince Edward	8.45
Fri.,	„	19	Under the Tonto Rim	Stuart Erwin	Paramount	Carlton	10.30
„	„	19	Possessed	Joan Crawford	M-G-M	Prince Edward	8.45
„	„	19	Reform Girl	Noel Francis	P.D.C.	Phœnix	11
„	„	19	Diamond Trail	Rex Bell	Pathé	Own Theatre	11.30
„	„	19	Trailing North	Bob Steele	Pathé	Own Theatre	4.30
Mon.,	May	22	Loyalties	Basil Rathbone	A.B.F.D.	Cambridge	8.45
Tues.,	„	23	West of Singapore	Betty Compson	Butcher	Phœnix	3
„	„	23	The Phantom Broadcast	———	Pathé	Phœnix	3
„	„	23	Summer Lightning	Ralph Lynn	United Artists	Cambridge	8.45
„	„	23	Ye Olden Days	———	U.A.-Columbia	Cambridge	8.45
„	„	23	The Constant Woman	Conrad Nagel	Gaumont-Ideal	New Gallery	3
„	„	23	Waring Pennyslavanians; Yours Sincerely; Bosko the Speed King; Bosko the Nightmare.	———	Warner	Own Theatre	3
Wed.,	„	24	Beware of Women	Jack Hobbs	First National	Own Theatre	11 & 3
„	„	24	Three Men in a Boat	Edmund Breon	A.B.F.D.	Cambridge	3
Thur.,	„	25	Hawleys of High Street	———	Wardour	Prince Edward	8.30
„	„	25	Sing Song Melodies No. 9	———	Wardour	Prince Edward	8.30
Fri.,	„	26	Doubling in the Quickies; Paramount Pictorial, P. 2-7; Reaching for the Moon; Betty Boop Crazy Inventions; A Wrestler's Bride; Screen Souvenir, S. 2-7.	———	Paramount	Carlton	10.30
„	„	26	The Vampire Bat	———	P.D.C.	Phœnix	3

BIRMINGHAM

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Lord of the Manor	Betty Stockfeld	Paramount	Futurist	10.45
„	„	19	Parole Girl; Silent Men	———	U.A.-Columbia	Scala	10.30
Mon.,	„	22	Possessed	Joan Crawford	M-G-M	Scala	10.30
Tues.,	„	23	Murders in the Zoo	Charlie Ruggles	Paramount	Futurist	10.45
„	„	23	The Girl I Made	Robert Montgomery	M-G-M	Scala	10.30
„	„	23	Secrets	Mary Pickford	United Artists	Forum	10.30
Wed.,	„	24	Elmer the Great	Joe E. Brown	First National	Scala	10.30
„	„	24	Zoo in Budapest	Loretta Young	Fox	West End	10.30
„	„	24	When Strangers Marry; Man of Action	———	U.A.-Columbia	Forum	10.30
Thur.,	„	25	Trick for Trick	Ralph Morgan	Fox	West End	10.30
„	„	25	No Funny Business	Gertrude Lawrence	United Artists	Scala	10.30

CARDIFF

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Elmer the Great	Joe E. Brown	First National	Imperial	11
„	„	19	Zoo in Budapest	Loretta Young	Fox	Park Hall	10.45
„	„	19	The House of Chance	Thelma Todd	P.D.C.	Empire	11
„	„	19	Cash	Wendy Barrie	Paramount	Capitol	11
Mon.,	„	22	The Barbarian	Ramon Novarro	M-G-M	Park Hall	11
Tues.,	„	23	West of Singapore	Betty Compson	Butcher	Olympia	11
„	„	23	Pick Up	Sylvia Sidney	Paramount	Capitol	11
„	„	23	Trick for Trick	Ralph Morgan	Fox	Park Hall	10.45
„	„	23	Parole Girl; Silent Men	———	U.A.-Columbia	New Imperial	11
„	„	23	Hallelujah I'm a Tramp	Al Jolson	United Artists	New Imperial	2.45
Thur.,	„	24	Fra Diavolo	Laurel and Hardy	M-G-M	Park Hall	11

GLASGOW

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	The Barbarian	Ramon Novarro	M-G-M	Regent	11
„	„	19	No Funny Business	Gertrude Lawrence	United Artists	La Scala	10.45
„	„	19	A Farewell to Arms	Helen Hayes	Paramount	Playhouse	11
Tues.,	„	23	Secrets	Mary Pickford	United Artists	La Scala	10.45
„	„	23	Reform Girl	Noel Francis	P.D.C.	Regal	11
Wed.,	„	24	Pick Up	Sylvia Sidney	Paramount	Playhouse	11
„	„	24	Hell Below	Robert Montgomery	M-G-M	La Scala	10.45
Thur.,	„	25	When Strangers Marry; Man of Action	———	U.A.-Columbia	La Scala	10.45

LEEDS

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Jungle Bride	Anita Page	Butcher	Scala	11
„	„	19	The Girl I Made	Robert Montgomery	M-G-M	Rialto	10.45
„	„	19	Murders in the Zoo	Charlie Ruggles	Paramount	Paramount	10.45
Tues.,	„	23	Before the White Man Came	———	Wardour	Rialto	11
„	„	23	Under the Tonto Rim	Stuart Erwin	Paramount	Paramount	10.45
„	„	23	No Funny Business	Gertrude Lawrence	United Artists	Scala	10.45
Wed.,	„	24	When Strangers Marry	———	U.A.-Columbia	Scala	10.45
„	„	24	Reform Girl	Noel Francis	P.D.C.	Majestic	11
Thur.,	„	25	Service	Lionel Barrymore	M-G-M	Rialto	10.45
„	„	25	Matinee Idol; Daughters of To-day	———	United Artists	Scala	10.45

LIVERPOOL

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Lord of the Manor	Betty Stockfeld	Paramount	Futurist	10.45
„	„	19	The Girl I Made	Robert Montgomery	M-G-M	Scala	11
„	„	19	Secrets	Mary Pickford	United Artists	Forum	10.45
Tues.,	„	23	Zoo in Budapest	Loretta Young	First National	Trocadero	11
„	„	23	Murders in the Zoo	Charlie Ruggles	Paramount	Futurist	10.45
„	„	23	Service	Lionel Barrymore	M-G-M	Palais de Luxe	10.30
„	„	23	No Funny Business	Gertrude Lawrence	United Artists	Scala	10.45
Wed.,	„	24	The Little Giant	Edward G. Robinson	First National	Futurist	10.45
„	„	24	The Barbarian	Ramon Novarro	M-G-M	Scala	11
Thur.,	„	25	West of Singapore	Betty Compson	Butcher	Scala	11
„	„	25	Matinee Idol; Daughters of To-day	———	United Artists	Futurist	10.45

MANCHESTER

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Hell Below	Robert Montgomery	M-G-M	Market Street	10.45
„	„	19	Trick for Trick	Ralph Morgan	Fox	Piccadilly	11
„	„	19	No Funny Business	Gertrude Lawrence	United Artists	Deansgate P.H.	10.45
„	„	19	Murders in the Zoo	Charlie Ruggles	Paramount	Paramount	10.45
Tues.,	„	23	The Little Giant	Edward G. Robinson	First National	Market Street	11
„	„	23	Under the Tonto Rim	Stuart Erwin	Paramount	Paramount	10.45
„	„	23	Matinée Idol; Daughters of To-day	———	United Artists	Deansgate P.H.	10.45
Wed.,	„	24	West of Singapore	Betty Compson	Butcher	Deansgate P.H.	10.45
„	„	24	To-day We Live	Joan Crawford	M-G-M	Market Street	10.45
Thur.,	„	25	Reform Girl	Noel Francis	P.D.C.	Deansgate P.H.	11

NEWCASTLE

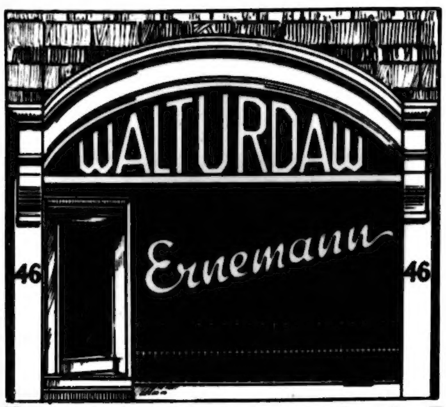
Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Everest	———	Wardour	Grainger P.H.	10.30
„	„	19	The Little Giant	Edward G. Robinson	First National	Stoll P.H.	10.30
„	„	19	Service	Lionel Barrymore	M-G-M	Olympia	11
„	„	19	Cash	Wendy Barrie	Paramount	Paramount	10.30
Mon.,	„	22	Hell Below	Robert Montgomery	M-G-M	Olympia	11
„	„	22	Reform Girl	Noel Francis	P.D.C.	Westgate P.H.	11
Tues.,	„	23	Jungle Bride	Anita Page	Butcher	Stoll P.H.	10.30
„	„	23	Pick Up	Sylvia Sidney	Paramount	Paramount	10.30
„	„	23	To-day We Live	Joan Crawford	M-G-M	Olympia	11
„	„	23	Matinée Idol; Daughters of To-day	———	United Artists	Grainger P.H.	10.30
Wed.,	„	24	Hallelujah I'm a Tramp	Al Jolson	United Artists	Stoll P.H.	10.30
„	„	24	Who Killed Harvey Forbes?	Lloyd	Equity-British	Olympia	11
Thur.,	„	25	Secrets	Mary Pickford	United Artists	Stoll P.H.	10.30
Tues.	„	30	Sweepings	Lionel Barrymore	Radio	Prince Edward	8.30

NOTTINGHAM

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	Pick Up	Sylvia Sidney	Paramount	Elite	10.45
„	„	19	Oliver Twist	Dickie Moore	Pathé	Scala	10.45
Tues.,	„	23	The House of Chance	Thelma Todd	P.D.C.	Goldsmith P.H.	11
„	„	23	Lord of the Manor	Betty Stockfeld	Paramount	Elite	10.45
Wed.,	„	24	The Girl I Made	Robert Montgomery	M-G-M	Scala	11
Thur.,	„	25	The Barbarian	Ramon Novarro	M-G-M	Scala	11

SHEFFIELD

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	May	19	To-day We Live	Joan Crawford	M-G-M	Cinema House	11
„	„	19	Pick Up	Sylvia Sidney	Paramount	Central P.H.	10.45
Mon.,	„	22	The Girl I Made	Robert Montgomery	M-G-M	Cinema House	11
Tues.,	„	23	Elmer the Great	Joe E. Brown	First National	Union Street	10.45
„	„	23	Lord of the Manor	Betty Stockfeld	Paramount	Cinema House	10.45
Thur.,	„	25	Jungle Bride	Anita Page	Butcher	Cinema House	11
„	„	25	The Little Giant	Edward G. Robinson	First National	Union Street	10.45



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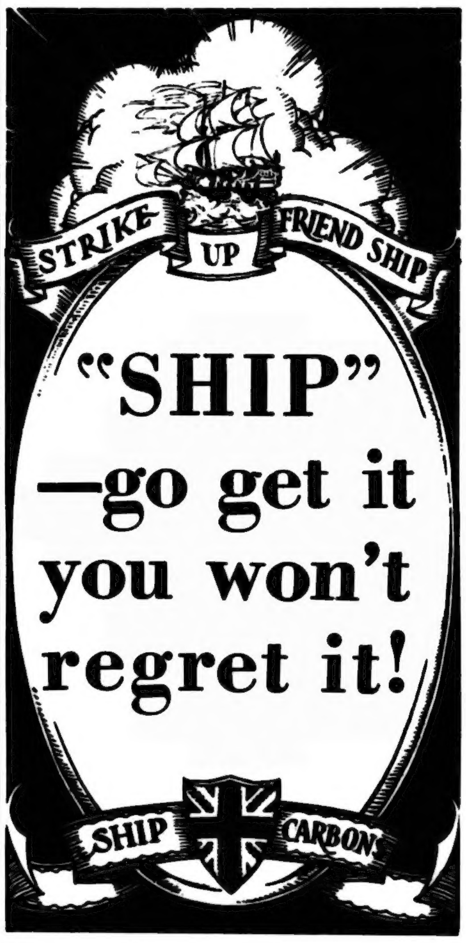

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